



# the Stranger

FREE EVERY WEDNESDAY

VOL. 26, NO. 10 • NOVEMBER 2-8, 2016

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## IT'S NOT OVER

WIN OR LOSE, TRUMP  
HAS ALREADY WON

BY SEAN NELSON

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FREE  
ELECTION  
NIGHT PARTY  
WITH DAN SAVAGE AT  
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JILL STEIN: YOUR TICKET TO A TRUMP PRESIDENCY.







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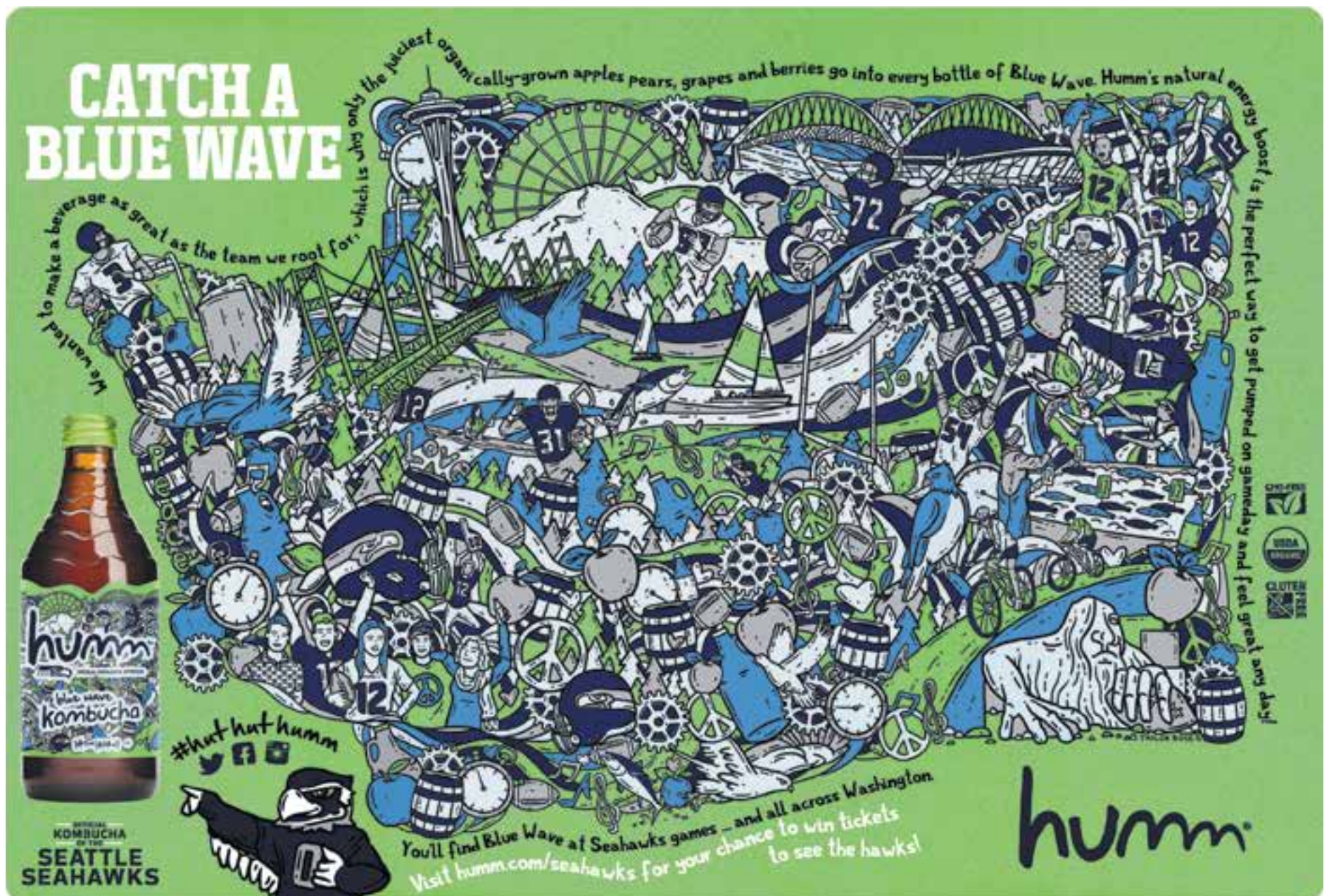
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SEATTLE SEAHAWKS



# the Stranger

Volume 26, Issue Number 10  
November 2-8, 2016



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Photo by **NATE GOWDY**

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**THE STRANGER** 1535 11th Avenue,  
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# WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED

## I Saw You Pussy Grabbing

I Mapped All of Seattle's Reported Gropings  
Over Four Years. They're Happening  
Everywhere. One Happened to Me.

BY SYDNEY BROWNSTONE

It was a warm and sunny day in September when *Stranger* city hall reporter Heidi Groover and I went for a walk outside our Capitol Hill office. We were talking when we saw a man approach us from the opposite direction.

When I'm alone on the street, I usually keep my earbuds in my ears. Usually, but not always, this prevents men from speaking to me. I also lower my eyes. This avoids eye contact that a man might interpret as an invitation to speak to me or touch me. As an additional safety measure, if I'm wearing a coat with pockets, I grip my keys between my knuckles. Many women do this. My logic: If I have to fight, at least he'll get bloodied.

But on that September day, while walking with Heidi, I was doing none of these things. And when the man took up more space than usual by striding down the middle of the sidewalk, I forced myself to keep walking straight ahead. *Maybe have a little faith in humanity*, I thought. *Maybe don't assume the worst*.

Wrong impulse. It happened in a matter of seconds. The man reached around behind me, up, under my shapeless, shift dress (I wasn't wearing tights), and grabbed my ass. His fingers touched me through my underwear. And then he laughed.

WHO THE FUCK DO YOU THINK YOU ARE, I shouted. He laughed again. YOU FUCKING PIECE OF SHIT, I said as he sauntered down the street. He kept walking at a leisurely pace.

I was enraged, but also paralyzed. A bystander unloading a truck next to the sidewalk asked me what happened. I told her. "Oh, I'm sorry," she said and kept unloading her truck.

Based on the reported statistics in the National Intimate Partner and Sexual Violence Survey, 44 percent of women and 23 percent of men will experience sexual violence other than rape in their lifetimes. This includes unwanted sexual contact, like the "pussy grabbing" that Donald Trump bragged about to Billy Bush on the now-infamous *Access Hollywood* video from 2005. But even though multiple women have now come forward to accuse Donald Trump of this kind of behavior—and share their own assault stories—our country is only beginning to reckon with its culture of male entitlement. More women than we'd like to acknowledge have experienced unwanted sexual contact, and often at such an early age that their knowledge of their own bodies is invariably wrapped up in what it's like to have it violated without their consent.

It goes without saying that this happens even in "progressive" enclaves like Seattle. So not long after my latest groping incident, I wondered: How often does groping actually get reported to police?

To get an answer, I requested data. What I received from the Seattle Police Department was 68 pages documenting every public urinator, masturbator, and groper over the last four years, as well as anything related to those categories, including child molestation. But I wanted to know specifically about groping—unwanted sexual contact between adults. So I stripped out the incident categories that included children, people exposing themselves, sex in public, prostitution, and other unrelated events. That left me with assaults that police ultimately labeled as "lewd conduct" or "molestings." (Molesting, in this scenario, refers only to unwanted sexual contact between adults.)

With that done, I'd arrived at my best approximation for reported gropings in Seattle between January 2012 and September 2015. If you go to this story online, you can click on each one of these incidents on an interactive map for a brief explanation of where each incident happened, how it was classified, and what police did to follow up.

Based on my number crunching, it appears that during this 45-month period, the city averaged about nine reported gropes or other forms of assault and unwanted sexual contact per month. Overall, reports of such incidents appear to have decreased somewhat in recent years, but that doesn't tell us much because (a) we're only dealing with *reported* incidents here and (b) the SPD has been inconsistent about how it's labeled these types of events, although in recent years it's been making efforts to be more consistent.

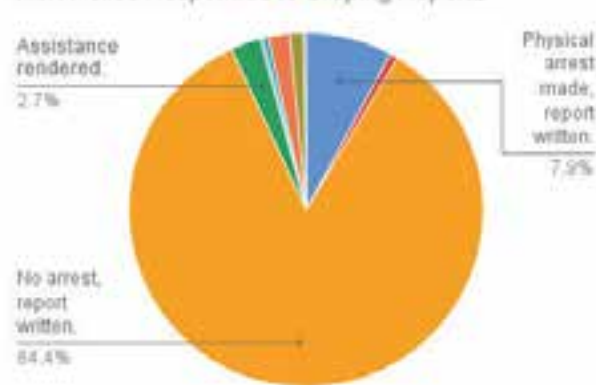
Still, with the city's increased density, why would groping numbers appear to fall at all? Could it be that actual gropings are decreasing or just the reports of them? Or perhaps the SPD's move toward more accurate reporting has also shifted some molesting reports into the higher-level "rape" categories? It's almost impossible to know.

Here's what we definitely do know: Even our progressive, deep-blue city is full of Donald Trumps. ■

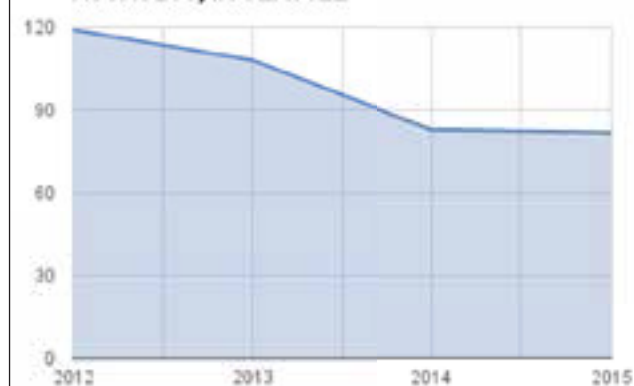


\* Every dot represents a violation.

How Police Responded to Groping Reports



REPORTED GROPPINGS (AND OTHER ASSAULTS) IN SEATTLE



### I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to [ianonymous@thestranger.com](mailto:ianonymous@thestranger.com). Please remember to change the names of the innocent and guilty.

#### BLOODY THOUGHTFUL

I gave blood last week, so I decided to take the bus home instead of walking up Denny. There was horrible traffic and rain. After waiting for a half hour, I got onto a hot, packed, standing-room-only bus. It took another half hour to go from Westlake to Broadway. Halfway through, my hearing started to go, but someone gave me their seat. At my stop, I stood up and promptly passed out. I was helped up and someone gave me a granola bar. I ended up sitting under the shelter of the new Capitol Hill station because I couldn't move any further. As I sat and ate the granola bar, a nurse came over to check on me. I waited a little bit before finally having the strength to walk the rest of the way home. A huge thank-you to everyone who helped me. I'll be sure to cab home next time I donate.

—Anonymous



STEVEN WEISSMAN





## NEWS



KEYARENA Hosting a vast sea of dentists, doctors, and health-care providers.

JEN GRAVES

## How KeyArena Was Transformed into a Free Health Care Clinic

BY JEN GRAVES

**O**n the morning of October 27, Roberta Gregory, the legendary feminist comics artist, stood high in the stands at KeyArena and looked down on the floor. This is where the athletes play and the rock stars rock—but on this day, it was a vast dental clinic that looked like a scene from the days after Hurricane Katrina. This time, the disaster is the American health care system.

The Seattle/King County Clinic is a four-day pop-up medical center that takes place at KeyArena once a year; this is its third year.

The clinic colonizes every nook of the arena. X-ray machines and blood labs are set up inside the expensive corporate box suites. Front-row seats become waiting areas for the dentist. The kiosk where you can normally get cinnamon almonds and beer is now an information booth. Sinfire, the whiskey bar, and Grill (206), the counter where you can buy bottomless popcorn for \$7, are closed. Instead, you get immunizations at Grill (206) and eye doctors are set up near Sinfire.

You can get gynecological exams, prenatal care, ultrasounds, mammograms, foot care, chiropractic treatment, and acupuncture. If you want to get insurance and aren't sure how, social workers are there to set you up.

The clinic is available to anyone and is free. You don't have to provide ID; you just show up. All the doctors, nurses, assistants, technicians, translators, and patient escorts are volunteers. (I spotted Seattle City Council member Sally Bagshaw anonymously helping people find where to go.) Seattle Center—serious thank-you to Seattle Center Foundation—raises money and rallies resources from dozens of sponsors and partners, including Public Health - Seattle & King

County, to get masses of equipment on site, plus food and water for the waiting patients, in addition to coordinating the care.

That's the story of the clinic, which is as radical a display of community as I've ever seen in my life.

Gregory, the comics artist, did not come to the clinic as a patient. She came as an artist. She is one of a dozen local cartoonists attending the clinic to do interviews with patients about why they're there. The artists will write and draw their stories, to be used later to promote public health.

This year is the first time the clinic has an art component, and it's a brilliant idea that came from Meredith Li-Vollmer. Li-Vollmer is a public health outreach worker for the county who also happens to be part of Comics Fever, a group of people in Seattle interested in the interaction between comics and health care. (For seven years, there's been an annual international conference on the subject, Graphic Medicine, which is scheduled to be in Seattle in 2017.)

By the time Gregory arrived for her shift as a volunteer journalist artist, Li-Vollmer had already given an introductory tour of the hive-like arena to the other two artists volunteering that day, the also noteworthy Eroyn Franklin and E.T. Russian.

Gregory came late because of a dental emergency. That morning, one of her crowns snapped off her tooth, and she'd been trying to make an appointment about it and calculate the costs. Despite her outsize success in her artistic field, Gregory worked for many years as a janitor—some at this very arena—in order to be able to support herself and get health care. Today she is retired, working only part-time as a theater usher, and she has

Obamacare insurance. It doesn't cover much in dental, leaving her underinsured. She already lost one crown this year, and she had to raid her IRA for the \$1,400 to replace it, she said.

Looking out over all the dentists and patients in the arena, she began to wonder whether she should be down there for reasons other than art.

The first patient Gregory approached was sitting in a waiting area near concessions with a young girl. They were mother and daughter, and they didn't need their names changed—they were happy to comply with Gregory. The girl especially wanted to tell Gregory that she

**The fact is that millions of people are uninsured in America, and millions more still are underinsured. Inadequate health care is not an outlier.**

was going to get her first pair of glasses, and that she needed glasses because, like Gregory, she is an artist.

Dannyail, the mother, and Cristal, the 8-year-old daughter, had both gone previously to an eye doctor on public assistance insurance. The eye doctor told Dannyail that her new glasses would cost \$850. "I said, 'I don't have \$850. That's more than half my rent,'" Dannyail told Gregory.

The eye doctor also said Cristal didn't need glasses, but for months afterward the

girl kept running into walls and seeing double. Her mother and grandmother knew she needed glasses—and at the clinic, the eye doctor they saw confirmed it. Now, at 1 p.m., they were just waiting to pick up their glasses before they could return home to Renton. They had arrived to get in line at 3:45 in the morning.

Dannyail's son and husband were also there. Her husband hadn't gone to the dentist in more than a decade. (That puts him in the company of the 10 percent of clinic patients last year for whom that was true—dental and vision services are the most popular at the clinic.) He was in the arena, getting extractions done, while his family waited for glasses.

Gloria, Dannyail's husband's mother, had been the one to tell Dannyail about the clinic in the first place. Dannyail's response had been, "Are you sure it's free? Nothing is ever free." "This is free," Gloria had said.

Gloria had come to the clinic last year for a second opinion about chronic mouth pain. Without real dental or vision coverage on Medicare (the public plan that covers seniors), she had trouble getting a dentist to listen to her when she insisted the pain was not caused by her dentures.

At the clinic, "You guys found mouth cancer on me last year and saved me!" Gloria erupted. "All praise! I'm coming back Sunday to volunteer!"

She'd had radiation and is now in remission, she said.

Like many people at the clinic, Gloria supposedly has health insurance. But many doctors and hospitals don't take the vouchers. Or the patients feel like the doctors aren't thorough. At the clinic, knowing these patients haven't had a lot of attention, "they may understand to ask a few more questions, pry a little more to see what's going on," Gregory said, and Gloria agreed.

Gregory left Dannyail with an artist's pencil for Cristal.

"What a story," Gregory said, walking away.

I asked her whether she was considering coming back later this weekend to get her own tooth fixed for free.

"I really have to think about it," she said. She was worried that other people needed the help more, since she does have insurance, even though it is basically meaningless when it comes to her teeth.

Li-Vollmer told me that about 4,000 people were treated at last year's health clinic and 4,492 this year. And the patients ran the gamut. Some had the means to pay for insurance but language barriers kept them from understanding the system. Others were experiencing homelessness. Some came from as far away as Wyoming and Montana. The fact is that millions of people are uninsured in America, and millions more still are underinsured. Inadequate health care is not an outlier.

"The clinic is for [Gregory], too," Li-Vollmer said. "It's for everyone. It sounds like she is underinsured, which is the case for so many people, and that's part of what we are trying to address by telling these stories."

If Gregory did go to the clinic to get her crown replaced over the weekend, and I hope she did, then I also hope another artist was there to document yet another case of an American found guilty of having teeth. ■

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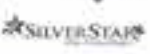
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# The Stranger Election Control Board

# CHEAT SHEET

For the November 8, 2016,  
General Election

*The Stranger* does not make endorsements  
in uncontested races or in races we forgot.

## INITIATIVES TO THE PEOPLE

Initiative Measure No. 1433  
**Yes**

Initiative Measure No. 1464  
**Yes**

Initiative Measure No. 1491  
**Yes**

Initiative Measure No. 1501  
**No**

## INITIATIVES TO THE LEGISLATURE

Initiative Measure No. 732  
**Yes**

Initiative Measure No. 735  
**Yes**

## ADVISORY VOTES

Advisory Vote No. 14  
**Maintained**

Advisory Vote No. 15  
**Maintained**

## PROPOSED AMENDMENT TO THE STATE CONSTITUTION

Senate Joint Resolution No.  
8210  
**Approved**

## COUNTY

King County Charter  
Amendment No. 1  
**Yes**

King County Charter  
Amendment No. 2  
**Yes**

## FEDERAL

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## STATE SUPREME COURT

Justice Position No. 1  
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Justice Position No. 5  
**Barbara Madsen**

Justice Position No. 6  
**Charles (Charlie)  
Wiggins**

## SUPERIOR COURT

Judge Position No. 14  
**Nicole Gaines Phelps**

Judge Position No. 26  
**David Keenan**

Judge Position No. 31  
**Helen Halpert**

Judge Position No. 44  
**Cathy Moore**

Judge Position No. 52  
**Anthony Gipe**

Judge Position No. 53  
**Mariane Spearman**

## DISTRICT COURT

Southwest Electoral District,  
Judge Position No. 3  
**Laurel Gibson**

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City of Seattle, Initiative No. 124  
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# Healing with Massage and Cannabis

How the Fight to Legalize Cannabis Balms and Lotions Gave People with Chronic Pain More Options

BY ANA SOFIA KNAUF

In her first year as a massage therapist, Jennifer Chan became used to her hands aching at the end of a day's work. But one day, a client brought her own massage oils for Chan to use.

Afterward, Chan noticed that her hands, normally sore after eight hours of kneading, didn't hurt as much.

"My hands weren't as swollen or as achy as I expected them to be," she said. "I was staring at my hands that evening, and my friends were laughing at me. They were like, 'Are you high?'"

It turned out the massage oils contained cannabis.

Chan wasn't actually high. She had just unknowingly used a cannabis health and beauty aid (CHABA). These products, which are used on the skin to treat a variety of ailments including muscle pain, inflammation, and anxiety, contain less than 0.3 percent THC, the main psychoactive ingredient in cannabis that causes users to feel high when it crosses the blood brain barrier.

Chan's family, who are Chinese, instilled in her that massage was a necessary means of taking care of the body—not a luxury. In Eastern medicine, massage is medicinal. Using cannabis oil was a natural extension.

After being turned on to the oils by her client, Chan continued her in-home massage work and used CHABA products on clients who supplied them.

In May 2015, reporters with local news station Q13 FOX wanted to interview Chan about using the cannabis-infused oils. But there was one problem: CHABA products were technically illegal.

Chan didn't know about the legal issues until a friend brought it to her attention. When she reached out to the Department of Health (DOH), which regulates licenses for massage therapists, Chan was informed that she couldn't dispense drugs for treatment. Even if her clients owned the CHABA products already, Chan could have lost her license due to the state restrictions. She eventually did the interview with Q13, but was blurred out on-screen.

Thankfully, Ah Warner, founder of oil formulary Cannabis Basics, was already spearheading efforts to get CHABA products legalized across the state.

Washington residents approved Initiative 502, which legalized recreational cannabis, in 2012. This new system effectively killed the medical cannabis industry in Washington and forced shop owners to reapply for recreational licenses or close. But the imperfect initiative had other damaging effects, too, said Warner:

Under the state initiative, Cannabis Basics' products, all of which are non-intoxicating topicals containing less than 0.3 percent THC, couldn't be sold on the emerging recreational market. Because of her products' low THC content, Warner couldn't apply for a recreational license, either.



**CANNABIS EMPOWERMENT** *Massage therapist Jennifer Chan and Cannabis Basics founder Ah Warner provide cannabis education at the Senior Center of West Seattle with NORML Women of Washington.*

To figure out a work-around, Warner partnered up with then state senator Jeanne Kohl-Welles in 2014. The duo worked with activist Kari Boiter and criminal cannabis lawyer Doug Hiatt to draft legislation to legally define cannabis health and beauty aids.

The bill was signed in January 2015, receiving bipartisan support and passed just six months later. As a result, CHABA became defined as "not usable marijuana and [was] effectively removed from the Controlled Substances Act of Washington State," said Warner.

Today, the DOH states on its frequently asked questions page that CHABA "are legal for massage practitioners to use in their practice." While this may not seem significant to outsiders, massage therapists like Chan can openly advertise CHABA massage and provide clients with additional treatment options.

That victory is what allows Chan to help educate her clients—who include people with chronic diseases, senior citizens, and veterans—to improve their quality of life.

"A lot of them have issues with sleeping and anxiety. I have amputees [who use CHABA to] help with their muscle relaxation," she said. "A lot of them have PTSD issues, tense muscles, spasms, and depression."

Karie Taylor, 48, has a chronic autoimmune disease that causes severe joint pain and skin inflammation. The pain was debilitating and caused her to retire early from her job as a mental health program administrator. Once she began receiving massages from Chan in 2015, Taylor said she experienced a noticeable improvement in the symptoms of her disease and she significantly cut down the number of pills she took.

"I've had a chronic pain condition for 10 years, and I've tried every type of massage you can imagine," Taylor told *The Stranger*. "[CHABA] helps me sleep. I notice a deeper sense of relaxation and [fewer] muscle spasms."

Chan said it's patients like Taylor who remind her of the critical role CHABA can play in their lives.

"The legalization of CHABA gave people in my industry and clients access to something they may not have known about otherwise. Wherever we go, it's a big hit," she said. ■

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**TRUMP** *The absence of reason, the ghost of ideology, a moral desert.*

NATE GOWDY

# TRUMP DREAD

You Think the Campaign Is Almost Over. **It Will Never Be Over.**

**BY SEAN NELSON**

**T**he increasingly popular term “Trump Anxiety” started going around back in January, when a *Washington Post*/ABC News poll reported that 69 percent of Americans were made to feel either very or somewhat anxious about the idea of Donald Trump becoming president. But that was January, before it became clear that the 69 percent in question were really just 690 people out of 1,001 in a telephone poll.

Since then, the Trump Anxiety index has been a ping-pong match, creeping up as his viability rises a few points, then down a few, relative to Hillary Clinton’s perceived scandalousness, and in contrast to whichever inane, venal thing he said last.

On September 22, shortly after the one-two punch of Clinton’s pneumonia and “basket of deplorables,” and Trump’s assertion that she lacks the “mental and physical stamina” to be president, NBC News/*Wall Street Journal* had her leading 43 percent to 37 percent.

On September 26, just before the first debate, FiveThirtyEight had Trump at 51.9 percent to Clinton’s 48.1 percent. On October 11, just days after Trump’s “grab them by the pussy” scandal (Twattergate? Iran Cunt? G-Spot Dome?), Clinton was up 52

percent to 38 percent.

On November 1, after the news that the FBI may or may not be investigating e-mails that may or may not have had something to do with Clinton, nearly every major news outlet reported a 45 to 44 dead heat. The only disagreement was over who had the one-point advantage.

Knowing that these unscientific numbers represent the only hope of quantifying the great uncertainty of how our fellow Americans intend to vote, it’s natural to obsessively follow them—even as their constant, low-level fluctuation makes you want to jump off a fucking bridge.

All the means of relieving the tension only compound it: People make jokes, express outrage, take imaginary stands, freak out, unfriend each other, troll perfect strangers

on comment threads, delude themselves into thinking that voting for Gary Johnson or Jill Stein is an act of conscience and not one of spectacular credulity that disqualifies you from every grown-up discussion for the next 20 years...

And none of it changes the fact that Trump is still very much in the race for the presidency. And he could win. Intelligent people with an interest in seeming savvy have said otherwise:

“Trump’s path to an electoral college victory isn’t narrow, it’s nonexistent,” wrote the *Washington Post* on October 18. But on October 31, the same publication wrote, “Donald Trump has a path to victory again thanks to Florida.”

Even if he doesn’t win, the scary thing is that he could have. By this time next week, we’ll most likely know whether or not he did. Whatever the outcome, if he wins, the victory will be called both inevitable and impossible, and everything will change forever.

If he loses, we’ll heave a sigh of relief, smug pundits will say I told you he never had a chance, and this whole past year of unfunny jokes and impotent disgust will get filed away until the next unforeseeable nightmare we all should have seen coming comes along.



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**(11/7) Elliott Bay Book Company**  
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‘Heartless’

**(11/8) Election Watch Party**

**(11/9) Washington Women’s Foundation**  
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**(11/9) America SCORES**  
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**(11/9) Chuck Collins**  
A One-Percenter  
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**(11/10) Building Tour of Town Hall**

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**(11/14) Priyamvada Natarajan**  
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**(11/15) Penny University**  
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◀ Either way, the berserk thing his campaign unlocked—a validation of the lowest imaginable road as a viable path to power and glory—isn't going anywhere. Ever. My only objection to the term “Trump Anxiety” is rhetorical: Anxiety is fear without an object. There's no shortage of objects in this scenario: his presidency, his followers, his bloodless children. Trump Anxiety isn't anxiety. It's fear. It's dread. And dread is a much harder tension to live with because you know exactly what you're dreading.

As Dr. Bernard Vitone, head of the National Center for the Treatment of Phobias, Anxiety and Depression, told the *Washington Post*, he sees about four patients a week who are “coming in scared, actually frightened, about a candidate winning an election. They may hate Clinton, but they're not scared of her. They may have hated Bush, they may have hated Obama, but they were never scared.” He said he prescribes them antianxiety meds.

Another psychiatrist, Dr. Robert Bright of the Mayo Clinic, told the *New York Times* he's seeing a high incidence of patients who are “wondering how can I feel safe? Who will take care of us?” Bright confirmed the obsessive nature of the condition: “I see a lot of hypervigilance,” he told the *Times*. “I hear of people checking fivethirtyeight.com three and four times a day to see if the numbers have shifted. It's exhausting to live with that level of constant anxiety. You carry that tension in your body and it wears you out.”

It really does.

## THE DEEPER DREAD

The horse race of fluctuating poll data is a distraction from the darker spectacle of this race. It's no secret that Donald Trump's strategy has always been to pander to the millions of Americans who will vote for anyone who isn't Hillary Clinton. Nor is it news that his chief tactic in that effort is a willingness to transform the racist, xenophobic subtext of every Republican presidential candidate since 1964 into literal racist, xenophobic campaign pledges. His capacity for shameless, irresponsible speech has energized the orc army that forms his electoral base, and fills everyone else with outrage, contempt, and a genuine sense of shock.

That's where the deeper dread resides. If Trump wins, it means there are more Americans who think reason and decency are reflected by the ideas he pretends to stand for—contempt for women as a first principle; religious, racial, and ethnic bigotry; a combination of bellicosity and isolationism; open disdain for the less-fortunate; blazingly intentional ignorance about science, history, and economics—than there are who believe those words mean what they actually mean.

Or used to mean.

The deepest dread of all arises from the suspicion that your direct perception of empirical reality is at odds with the prevailing sensibility of everyone around you. How else to describe that nauseated feeling you felt when you first heard applause and cheers following the preposterous shit he says? How else can you reconcile these three irreconcilable facts: (1) He invented that joke about building a wall between the United States and Mexico, (2) you alternately chuckled and scoffed at the audacious stupidity of the symbolism, and (3) they ROARED their approval.

It's clear that Trump's candidacy is a wake-up call to the Urban Archipelago—the

linked chain of cities that serve as bastions of liberal sanity—that the rest of America is still motivated by terrible ideas and dangerous ignorance. (We first noted the existence of the Urban Archipelago to console ourselves when George W. Bush got reelected; if Trump wins, count on an update.) His political existence is a rejoinder to the overwhelming momentum of progressive and liberal values in American social and cultural life over the past 25 years.

No, the work isn't close to finished. But if Trump is elected, it will be. He is the price we pay for having elected President Barack Obama, but also for having elected President (Bill) Clinton.

The most revolting thing about Trump's rise is that neither he nor his constituency (or, wait, he's a TV star, so that should be his “fan base”) is particularly concerned

with whether or not he believes any of what he says. His appeal lies in his willingness to address them directly. When he accepted the nomination of the party he had previously eviscerated, he said, “I will be your voice,” and a chill went through the soul of everyone watching, except for all the people who thought, felt, and screamed, “Yes, you can.”

Sometimes “your voice” is just hateful rhetoric. Sometimes it's blatant lies. In all cases, it is distinguished primarily by the fact that no other major politician has the gall to say what Trump will say. His racist rhetoric is less disturbing than the fact that he only talks that way to appeal to the racist element in his crowd. To be a racist is awful. To be willing to act like one to curry favor with racists is unforgivable. This tactic represents the ultimate elevation of the shamelessness that has made reality TV the dominant art form of the 21st century.

The emotions stirred up by Trump's rise from novelty candidate to viable presidential possibility outweigh even the familiar response to patently horrible people in powerful positions. Recall the surges and declines of the Moral Majority, the Christian Coalition, Newt Gingrich's Contract with/on America, the Tea Party, and the overall Republican strategy of replacing legislative process with permanent obstruction? In all those cases, the disappointment over their victories was outweighed by an even stronger desire to fight back in whatever puny way was available (voting, writing, arguing, thinking), to be on the right side of their transgressions against reason and morality, and not allow their voices to prevail.

Trump makes you feel like you're fighting against the absence of reason, the ghost of ideology, a moral desert. He champions humankind's lowest impulses—self-interest, cheapness of spirit, brutality. On paper, these things all seem like they'd be easy to fight against. But it's so obvious that he doesn't mean any of it, it shames the convictions of the people doing the fighting. (Just as Hillary Clinton was demeaned just by having to debate him.)

His campaign has already raised the bar of cynicism in national politics to a height no one even knew existed before. His victory would mean that the office itself has been so substantially devalued that it will never again be possible to regard it with even the illusion of respect.

This matters only if you're willing to concede that it also matters who the president is. I guess we'll find out Wednesday.

And then we can pretend it's all over. Which it never, ever will be. ■

**It's natural to obsessively follow polls—even as their constant, low-level fluctuation makes you want to jump off a fucking bridge.**



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PEAK 2 PEAK

  
WHISTLER BLACKCOMB



# Staving Off the Apocalypse in Cleveland

I Canvassed in Ohio with Gary Shteyngart and We Saw the Real America

BY ADRIENNE DAY

I'm a native New Yorker, but my fate has been entwined with Cleveland since 2008, when I went there to canvas for Barack Obama, mostly because Sarah Palin scared the bejesus out of me. As you may know, Ohio tends to be a swing state, and I don't think it's entirely coincidental that the state itself is shaped like a hanging chad.

I'm back to sell locals on Hillary Clinton, this time with a new sidekick: the best-selling novelist Gary Shteyngart, a friend of mine from high school. He's here for research purposes—he's basing a character in an upcoming novel on my Bengali in-laws, who happen to live in Cleveland—but is joining me for a day to help “stave off the apocalypse,” as he puts it. He went to Oberlin for college, so he has hazy memories of Cleveland. They mostly involve sports bars, Marxism, and long hair (his). When locals are out of earshot, he calls the city “The Mistake by the Lake” and pokes fun at its diminutive skyline, though I think there's a secret fondness for the city that undercuts his jokes.

While a recent poll gives Hillary Clinton a slight edge over Donald Trump, the state is still a deep shade of bruised-eye purple. Moreover, Trump needs Ohio if he stands any chance of winning. And so Gary and I find ourselves at Ohio Together's campaign office, situated in an attractive red brick building in downtown Cleveland. Our squad leader, Mohammad, gives us a quick training. He's a genial second-generation Indian American and is wearing an Ohio State sweatshirt. He gives us a script to follow and some brochures that outline brief talking points. He tells us what to say to an undecided voter (ask if they have any young relatives and then tell them about Clinton's plans for making college more affordable). We're also given a stack of cards that encourage early voting—“Tell people that Obama won the early vote but lost to Romney on Election Day, so without the early vote, Obama would've lost Ohio!” Mohammad says. We're instructed to have people fill out these cards as a sort of pledge to vote before November 8. Mohammad also tells us that if people vote early, they don't have to show ID at the polls, just produce the last four digits of their Social Security number.

I'm not sure this makes sense, but we will dutifully regurgitate this line at every doorstep, because these cards are our de facto measure of success—the more we collect, the more commitments we've gotten from people to vote early, and the happier we make Mohammad.

He finishes divvying up turf, and we get our leads. “It's not the *worst* neighborhood,” Mohammad says somewhat obliquely. We pile back into the car and drive down an increasingly desolate street toward our destination, located in Hough, which I later find out was the site of major riots 50 years ago. The riots killed four and injured more than 50 people, and hastened white flight to Cleveland's suburbs. In just 10 years, from 1950 to 1960, Hough went from 95 percent white to 26 percent white—though judging by what we see, that figure now looks closer to 0 percent.

We park on a narrow street, next to a house with several broken windows that are covered over with cardboard. There are more empty lots than houses. Gates are jerry-rigged with

chicken wire and plastic tubing. Porches are collapsing and front stoops are missing steps. The *Glengarry* leads these are not.

We ring the doorbell of the first house, but no one answers. “Well, so much for that!” Gary says as we turn away. But then a car pulls up and the window recedes, disgorging a cloud of cigarette smoke. A deep voice floats out on a pillowy Midwestern accent, “Can I help you?”

“Yes! We're looking for Robert,” we say, a hopeful chorus.

“That's me,” the man says, eyeing us

warily as Gary launches into the script. After a few lines about Clinton, the man visibly relaxes. “Oh yeah, I'm gonna vote Hillary. I'm a government employee, so

I'll be working for this election.” He takes a card and fills it out. Success! We are elated. We take the card and thank him profusely. He does a half wave. As he drives off, I notice that his license plate identifies him as “Loverboy” and a well-honed social-media instinct kicks in. I whip out my phone for a photo. “Maybe we shouldn't take pictures,” Gary murmurs.

We make our way through several houses. As we walk around, our turf unfolds with a depressing regularity: weedy lot, weedy lot,

falling-down building, abandoned building, weedy lot, church. The houses are run-down, the residents wary when they answer the door—all seem to relax when we tell them what we are doing there. It soon becomes clear that a major obstacle in getting out the vote here is real rather than theoretical: People are at work, people have moved, one 19-year-old girl is incarcerated. I end up checking off the “not at home” box for her. It's technically accurate, I guess.

We collect two more cards. This is deep-blue, Obama-lovin' country.

**A major obstacle in getting out the vote here is real rather than theoretical: People are at work, people have moved, one 19-year-old girl is incarcerated.**

that is a mini-McMansion in comparison to its brethren: new yellow brick, intact stoop, several visible security cameras. The door works. A middle-aged white man, the first non-black person we've seen, opens the door. He looks physically fit and serious. We launch into the script. After a minute, he holds up a hand. “Oh, I'm voting,” he says. Dramatic pause. “Just not for *her*.” We are stunned. “You mean you're voting for Trump?” He nods.

At last, we've netted a real Trump voter.

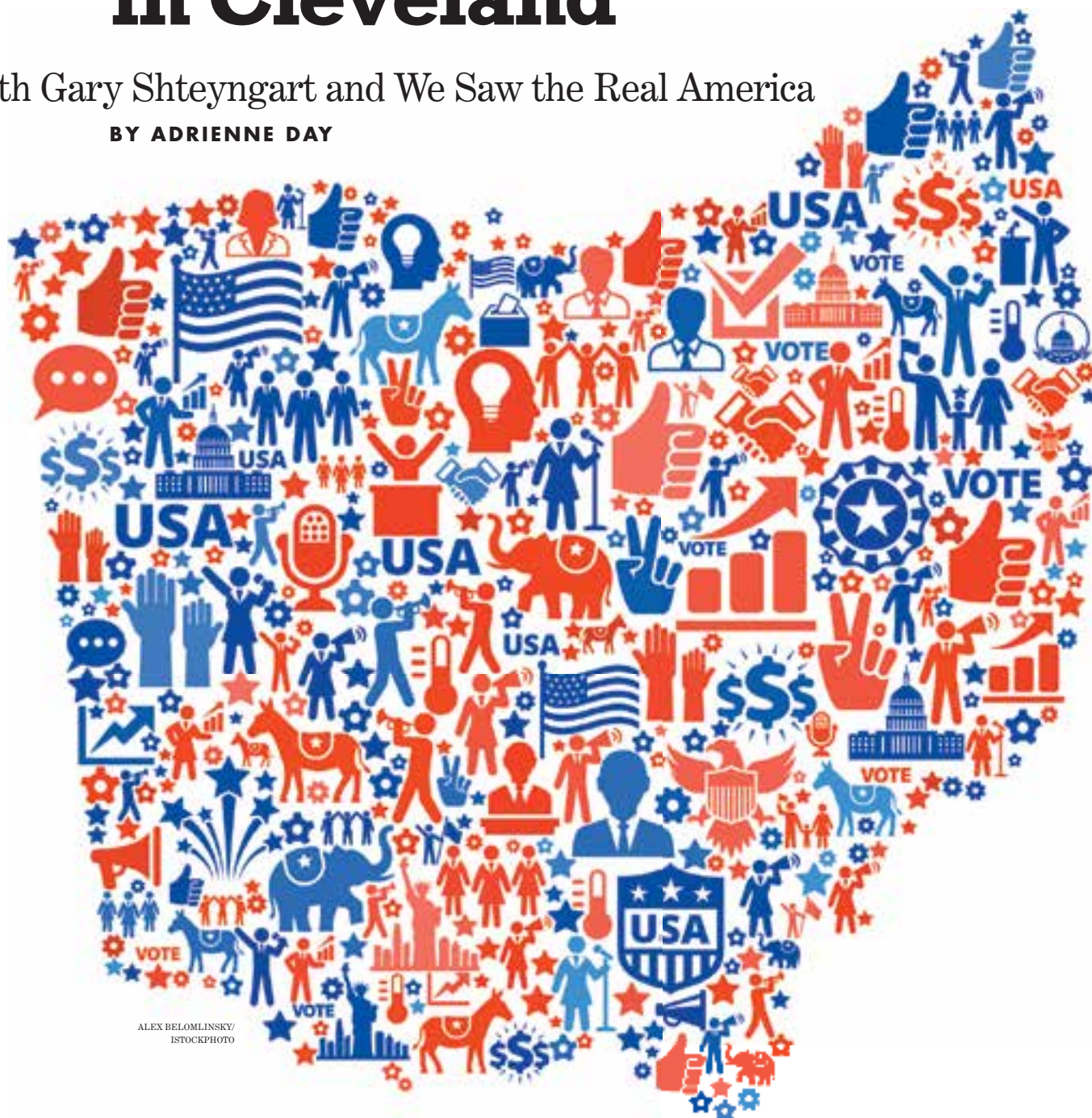
“Anyone who votes for Trump is a racist,” says one African American woman who answers the door. We nod. Another card.

We end our shift at a house

It feels like I've torn open a candy bar and found a ticket to *Hamilton* inside. I start to ask the man more questions, but Gary, whose sense of self-preservation is obviously greater than mine, thanks him and quickly pulls me away.

Hough is a microcosm of American politics in 2016. Poor and working-class black folks love Obama, and Clinton is seen by many as furthering his agenda. Poor and working-class white Americans feel abandoned by Washington. As a recent *Saturday Night Live* “Black Jeopardy” skit demonstrates, many working-class people, irrespective of race, share a similar world view when it comes to feelings of disempowerment and being ignored by coastal elites, but the issue of police violence against people of color drives a stark wedge between black and white voters. And it seems fairly safe to say that most black voters are not backing Trump, who has endorsed taking stop-and-frisk policies nationwide and has generally come down on the side of cops. Thus our one white Trump voter in his McMansion-like prison, surrounded by a sea of black Clinton supporters. It doesn't bode well for the future of bipartisan politics, despite a deep well of common interests.

We head back to the office. Mohammad is happy with our five cards. Due diligence complete, we head back to Gary's Hyatt, which is located in a mall and looks down on a local branch of a Charles Schwab. “The real America!” he says with a smile. ■



ALEX BELOMLINSKY/  
ISTOCKPHOTO



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Unicorn - Narwhal

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**HANNA & THE**  
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**LAUNCH PARTY**  
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# How to HUMPH!

A Guide to the Film Festival Where Everyone Is Sexy and Porn Isn't a Dirty Word

BY BRI BREY

Let's talk about HUMPH!, bay-bee! HUMPH! is the world-renowned amateur porn film festival featuring a collection of hot shorts submitted by enthusiastic amateurs just like YOU! Created and curated by everyone's favorite sex-advice columnist, Dan Savage (*crowd goes wild*), and your favorite local alternative weekly newspaper (*The Stranger*, natch), HUMPH! is pornography *by* the people, *for* the people, and the Pacific Northwest's number one source for organic, homegrown erotica.

In its 12th year, we still think HUMPH! is the best fucking (literally) film festival in the universe. And the laughs, sex, dicks, kinks, boatloads of come, and cash prizes have only gotten bigger and better. So whether you're a seasoned veteran or a virginal newbie, here's how to do HUMPH! right. It's showing November 3–6 at SIFF Cinema Uptown and November 9–13 at On the Boards.

## LEAVE YOUR JUDGMENT AT THE DOOR

During HUMPH! you will laugh, scream, be turned on, hide your eyes in shock, and absolutely learn something new. And that's because this year's lineup is going to show you things you never knew existed, never imagined could be sexy, and would NEVER click on if you were looking to get off in the privacy of your own home. But what is life without variety? Be brave. The filmmakers were brave enough to have sex on film for you to watch. So why not be bold for 90 minutes and enjoy what they have to share?

## BE SEX-POSITIVE

Porn should represent everyone, and HUMPH! is a porn democracy! It's about the freedom to show off who and what you're into without fear or hesitation. You don't have to have big fake boobs or a massive schlong to do it. We've got tons of spunk, spank, kink, style, grace, and a rainbow of hot sex to tickle every size, shape, gender, color, and preference. That being said, keep any negative body/sex shaming garbage out of your mouth like a respectful adult!

## DITCH THE PHONE

We ask all audience members to turn their phones all the way off during HUMPH! to insure the anonymity of our filmmakers. We don't want any photos, videos, Snaps, or sound clips to leave the theater, because these filmmakers want to be porn stars for the weekend—not for the rest of their lives on the internet. So take a deep breath and unplug for the screening. Your phone will still be there when the show is over. If we see your phone on during the show, *we will take it from you and we won't give it back*. We're that serious.

## PREPARE TO SEE SOMEONE YOU MIGHT KNOW

This year we had nearly 100 film submissions from businesspeople, fisherpeople, puppy players, puppeteers, animators, sewer dwelling radioactive turtles, mail carriers, comedians, and more. We received globetrotting entries from as far away as Berlin and the UK, but the majority of the entries still come from our home in the good ol' Pacific Northwest. That means if you live in Portland or Seattle, you might see someone you know! What should you do if you see your neighbor, friend, or coworker on the screen? Enjoy the momentary voyeurism and give them a knowing high-five the next time you see them!



HUMPH! Where you can watch the film 'Fuck on the Mount.'

## VOTE!

Put aside your election-related angst and vote for your favorite films at the end of the screening. The winners will receive huge cash prizes awarded by audience ballot, and this year's categories and prize packages are:

**Jury Award** (chosen by those who curated HUMPH!): \$1,000

**Best Humor:** \$2,000 First Prize, \$1,000 First Runner-Up

**Best Sex:** \$2,000 First Prize, \$1,000 First Runner-Up

**Best Kink:** \$2,000 First Prize, \$1,000 First Runner-Up

**Best in Show:** \$5,000 Grand Prize

## JUST STFU AND DO IT ALREADY

HUMPH! is porn for women. It's porn for men. It's LGBTQIA and straight. It's porn for cis and trans, kinky and vanilla, big and small. COME ONE, COME ALL! HUMPH! IS PORN FOR *EVERYONE*. We know you'll love this year's lineup as much as we do, and here's a sneak peek at the films you'll be seeing at the 2016 edition of HUMPH!

### The Forbidden Tango

It takes two to tango—and these sexy boys really love to dance. Clean up on aisle dance floor!

### Fuck on the Mount

An adventurous couple shows off their acroyoga and oral skills in front of some gorgeous scenery. Destination fucking—our new favorite sport!

### You've Got Tail

A mail carrier gets bit by the puppy-play bug when he discovers a house full of sexy, submissive doggies and their master. We've never seen such a creative Kong substitute!

### Birthday Boss

Workplace power dynamics can be hot, as proved by this hilarious phone-sex session!

### Camping Trip

Pitch your tent and give that air mattress a good blow, because we're going camping! This film goes from bromance to *Brokeback* real quick—and who needs lube when you have sunscreen?

### Art Primo and the Rainbow Dildo

Sometimes all you need to get off is a sexy belly-dancing outfit, some quality camera gear, and a giant rainbow dildo.

### Correspondence

This kinky couple's video diary—filmed over the course of a year—will have you believing in soul mates: One person can be the person you want to pee on, the person who wants to watch you pee on yourself, and the person who wants to fuck you senseless in a field before going home to masturbate onto some pomegranate peels. True love is real!

### Cock-A-Pult

We could play with this contraption all day. GOOOOAAAAAALLLLLLL!

### I'm Not Poly but My Boyfriends Are

Sex-positivity doesn't come easily for everyone. But it's never too late to embrace who you are and what you want! That's what the star of this film has learned—as have all of her boyfriends!

### The Dream of the Fisherman's Wife

A dreamy octopus takes liberties with a lonely woman. A beautiful animated romp—and tentacle porn's first appearance at HUMPH!

### Toys, Trans, and Training

A lesson in ass-eating, blowjobs, rim seats, and scorching hot sex.

### A Pervert's Guide to Avoiding Loneliness

Remember your college friend who would pick up a guitar at every party? Well, he got himself an accordion—and a jock strap—and now he's gonna sing us a song about his long list of kinks.

### It's Fucking Complicated

Communication is key, and for this couple, the laundry list of “things I'm really into” is longer than usual. But once they get it all out in the open, they're #1 at doing sex!

### The Little Merman

A sexy merman rescues the man who could be the love of his life—but to be with the man of

his dreams, our merman is going to need two legs and something big between them. A fairy tale for the ages.

### Summer Fuckation

What did you do last summer? This hot sporty couple fucked at Burning Man, climbed (and fucked) on some rocks, and even fucked in the sky. Their sex conquers all summer activities, and it's hot as hell!

### Boat Daddy

Two gorgeous seamen do a lot more than sailing. A vintage feel paired with a classic fuck.

### Playing Scrabble

A demure game night turns into a wild orgy featuring clowns, fisting, whipping, screaming, and a bodily fluid we've never seen at HUMPH! Consider yourself warned.

### Fucking Boring

BDSM and three-ways are great ways to avoid boring sex—but basic can be sexy, too. Bring on the Netflix, tea candles, and cuddles. But don't forget to feed your gimp before you go to Bed Bath & Beyond!

### Breakfast in Bed

What's a boy to do after some hot early morning sex? Make his man something equally hot for breakfast...

### Sock Puppet

An adorable musical number featuring sock puppets, xylophones, and intergenerational fist fucking!

### Savage Kingdom

Observe the elusive wild gimp in its natural habitat. Highly educational!

### Sexucation: Just Jizz

An infomercial for an alternative cure-all. You'll want to order a case of Just Jizz after you watch!

HUMPH! screenings are already selling out. So what are you waiting for? Get your tickets NOW at [humpfilmfest.com](http://humpfilmfest.com)! ■



DAN SAVAGE'S

# Hump!

FILM FESTIVAL

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# SAVAGE LOVE

Cuck Everlasting BY DAN SAVAGE

*I'm a 41-year-old male who looks like the tall, strong, professional, alpha-male type on the outside. On the inside, though, I would like to find a strong, confident woman who wants a cuckolding relationship—she sleeps with other men, while I am faithful and submissive to her. There must be women out there who would love to have a loving, doting boyfriend or husband waiting at home while they go out with other men, but I tend to attract women who want the alpha-male type. What can I do to find—or attract—the kind of woman I'm interested in? Or should I go in for vanilla dating and then have a discussion about cuckolding after we've started having sex?*

Another Lad Pursuing Humiliating Action



JOE NEWTON

“Most women, even dominant women, are still looking for guys who look like they ‘kick ass and take names’ in every other aspect of their lives,” said FleeMarket (u/flee\_market), one of the moderators of r/cuckold on Reddit. “As for how to find dominant women, I see a lot of submissive guys on various websites—OkCupid, Reddit, Tinder, FetLife—and something they don’t understand is that women looking for sex or love online tend to get buried in unsolicited PMs from thirsty guys. That makes it hard to find that one respectful PM from a guy like our letter writer here. The signal gets lost in the noise.”

Before we get to some practical advice for ALPHA, a quick word about the term “cuck.” While it has long been an affectionate/horny term embraced by self-identified cuckold fetishists, the alt-right has attempted to turn “cuck” into a term of abuse, hurling it at any straight white man who gives a shit about racial justice, police brutality, and the plight of undocumented immigrants. In an effort to wrest “cuck” back from the big-ots, and to mark the waning days of the Trump campaign, I’m dedicating this week’s column to “cuck” as properly understood: a guy who wants his partner to sleep with other men.

So, ALPHA, how can you attract a woman who wants a cuck? “What’s worked for me is using the internet not to find people but to find kinky events where dominant women gather in real life,” said FleeMarket. “I’m on my second openly dominant female partner in four years, both of whom I met at kinky parties. The events are usually listed on FetLife, and you usually have to attend a munch first to demonstrate that you’re not a dingus who can’t follow the rules or a psycho who doesn’t care about them.”

You will find a lot of advice for wannabe cucks on r/cuckold, most offered in response to men trying to talk their vanilla wives or girlfriends into cuckolding them. But you’re as likely to read stories of failure (she said no, absolutely not, never) as you are to read success stories (she’s fucking other guys, and here, with her okay, is the video).

“As much effort and time as getting into the kinky community takes, it’s still easier than trying to turn a vanilla woman kinky,” said FleeMarket. “He shouldn’t ‘lead with his kink.’ If a woman asks him what his interests are, mention it, but dial down the excitement level. These ladies deal with a lot of creeps, and it’s easy to scare them off. Basically: Be in the right place, treat the women there with respect, and get to know them as people first.”

*My ex-three-exes-ago was a cuckold. I swore I would never date another cuckold after he blew up at me for not cheating on him juuuuuust right. I was just a prop, and I came to hate him. I also hated you, Dan, because he raised the subject by giving me some of your columns to read. Fast-forward five years, and my brand-new boyfriend tells me being cuckolded is his ultimate fantasy. I literally started to cry. He held me, he apologized on behalf of all cuckolds everywhere, we laughed, and then he dropped it. He didn’t pressure me, and about a year later, we gave it a*

*try on his birthday. It turns out my boyfriend—fiancé now—is much better at this kink than my ex was. He’s open and honest, he communicates constructively, and he was willing to step outside his comfort zone to accommodate my needs. (He wanted the other guys to be strangers, but I need to know someone before letting him in my body.) I have a regular thing with an ex-FWB, and sex with my cuck is frequent and hot. Things couldn’t be better. So I’m not mad at you anymore, Dan! All is forgiven!*

Cheating Happily Ever After, Thanks!

Congrats on your upcoming wedding, CHEAT! And ALPHA? It would appear some vanilla women can be turned.

*I’m a straight woman who’s about to cuck my man. We’re trying to figure out if my first sexual encounter with another guy should be in front of him or not. He says he doesn’t care; he’s excited either way. I am so nervous, but it’s a good nervous. We have been monogamous until now. I know you say to take it slow. But when it comes to cuckolding, does slow mean “Only kiss the other guy in front of him the first time” or “Tell him about the other guy I kissed”?*

On Him Watching Or Waiting P.S. It’ll be more than kissing either way!

“Everybody’s different,” said FleeMarket. “There are guys who love being left at home while she goes out on a ‘date,’ there are guys who love being in the house/hotel but not in the room, there are guys who want to be in the room watching or participating. But as far as whether you should dip your toe in or jump in with both feet, there is no ‘right way,’ only what’s right for you two.”

That said, OHWOW, the reality of a partner sleeping with someone else for the first time—in front of you or not—can be a lot more intense than the fantasy, and you should definitely take things slow the first time.

“There’s the ‘baby steps approach,’ i.e., just flirting with or kissing the other guy (whether in front of him or not) and then seeing how he reacts,” said FleeMarket. “Or telling him that you slept with the other guy, when you really didn’t—just to see how he takes it. Then there’s jumping in with both feet and getting a hotel room and a few drinks with this other guy before taking both men up to your room.”

Whatever you decide, OHWOW, FleeMarket recommends having a plan in place in case things/feels/dicks go wrong.

“Use the traffic-light system,” said FleeMarket. “Things getting too intense? Say ‘yellow’ to slow the play down. Someone getting upset? Say ‘red’ to stop the play and all three of you can talk. It’s always better if everyone understands it’s okay to call a stop to play if you need to.”

*I just came across the word “wittol.” It means “a man who knows, condones, and even encourages his wife’s enjoyment of coitus with another man or men; a contented cuckold.” Considering the frequency with which cuckolding comes up and your influence on language, I thought you might want to know.*

He’s Expanding Lexicon Perpetually

Discontent is a big part of the cuckolding kink, HELP, as cuckolds get off on feeling humiliated and jealous. So I’m not sure “wittol” quite works. But if the alt-right white supremacists succeed in making “cuck” synonymous with “race traitor,” maybe cucks will switch to “wittol.” But don’t give up without a fight, cucks! ■

On the Lovecast, when fathers come out to their daughters: savagelovecast.com.

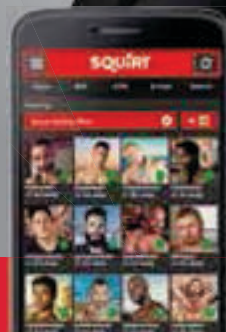
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**The Stranger's Election Night Party**  
Tues Nov 8, Showbox

### ELECTION

## The Stranger's Election Night Party

**DON'T MISS** You'll already be drinking on election night, so wouldn't you rather be drinking and watching live, unfettered democracy with Dan Savage and the Stranger Election Control Board? They'll be working like little elves, slogging election results while you get to relax (ha!) with a beer in your hand and watch the future of the country unfold live on a big screen. What could be more American than that? (Plus, you can bite your nails about the results for the carbon tax, light rail, and the governor's race.) You'll either be cheering or crying, but at least you'll be drunk. (Showbox, Tues Nov 8, 4 pm doors, free, 21+) **JENN CAMPBELL**

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FILM

## HUMP!

**DON'T MISS** Every year we put out the call to sex-havers everywhere to submit a home-grown amateur porn film depicting whatever they're into (barring poop, kids, and animals, of course). The result is an incredibly diverse representation of human sexuality in all its straight, gay, trans, queer, kinky, funny, pissy, painful, and pretty forms. (And then it goes away, allowing the filmmakers to go back to their normal lives, thanks to the festival's strict privacy and security policies.) That diversity is also reflected in HUMP!'s audiences, making for a unique theater experience. In a world where fear and ignorance breed hatred, HUMP!'s demystifying inclusivity is on the front line of deflecting destructive alienation. And, like the best film festivals, it's also fun, thought provoking, and often hilarious. (SIFF Cinema Uptown, Nov 3-6, On the Boards, Nov 9-13, \$25, 21+) **MARJORIE SKINNER**

## Mad Max: Fury Road Black & Chrome Edition

**DON'T MISS** When this film came out in May of 2015, I called it the greatest film of its kind ever made. The only thing time has done to alter that assessment is make me wonder if maybe "of its kind" was unnecessarily equivocal. Now, for one week only, George Miller's mega-masterpiece of style as substance is presented on Seattle's best screen, in a black-and-white print (which Miller says is how he truly envisioned the film) that promises a whole new way of seeing the miracle of its kineticism. (Cinerama, Nov 4-10) **SEAN NELSON**

## Moonlight

**DON'T MISS** *Moonlight* is a film that has all of the major film critics in the country singing the loudest praises, and is already

breaking box-office records, and happens to be a coming-of-age tale of a black American male. But I want to make this clear: The director of *Moonlight*, Barry Jenkins, did not come out of nowhere. He also directed and wrote one of the best films of the previous decade, *Medicine for Melancholy* (2008). The wonder is that it took him so long to make his second feature, which will most likely make a big splash at the next Oscars. Expect Jenkins to be one of the few black Americans to win the award for best director. (SIFF Cinema Egyptian & Sundance Cinemas, opens Thurs Nov 3) **CHARLES MUDEDE**

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### READINGS & TALKS

## Hugo Literary Series: Alexander Chee, Kirstin Valdez Quade, Mattilda Bernstein Sycamore

**DON'T MISS** As always, the Hugo Literary Series brings you brand-new work by touring and local heavy-hitting writers. I know you'd want to hear Alexander Chee read from his much-acclaimed, filigreed opera drama *The Queen of the Night*. I know you'd want to hear one of Kirstin Valdez Quade's bleak-gorgeous stories from *Night at the Fiestas*. And I know you'd want to laugh-cry with Mattilda Bernstein Sycamore as she reads from *So Many Ways to Sleep Badly* and/or *Pulling Taffy*. But that's not going to happen. For this iteration, all the writers will present new work based on the theme of "Animals." Think that's too cute? Citing new data from the Living Planet Index (LPI), the *Guardian* says that "animal populations plummeted by 58% between 1970 and 2012, with losses on track to reach 67% by 2020." At this rate, the only animals we're going to have in 20 years are the ones we write about. Folk-pop duo the Royal Oui will sing sweetly between readings. (Fred Wildlife Refuge, Fri Nov 4, 7:30 pm, \$25) **RICH SMITH**

### We also recommend...

**Angela Palm:** Elliott Bay Book Company, Wed Nov 2, 7 pm, free  
**Claudia Castro Luna:** This City: Central Library, Sun Nov 6, 2-3 pm, free  
**Contagious Exchanges:** Hugo House First Hill, Wed Nov 2, 7 pm, free  
**Daniel Menaker:** The Wilds of Everyday English: Town Hall, Wed Nov 2, 7:30 pm, \$5  
**Delivering Sustainability: Transporting Goods in Urban Spaces:** Kane Hall, Wed Nov 2, 7:30 pm, free  
**Goodship Higher Education: The Urban Death Project:** King Street Station, Wed Nov 2, 7-10 pm, \$20, 21+  
**Ha Jin:** The Boat Rocker: Central Library, *Continued* ▶



**1 Asian Art Museum**

1400 E. Prospect St. 206-654-3100  
[seattleartmuseum.org](http://seattleartmuseum.org)

TERRATOPIA: THE CHINESE LANDSCAPE IN PAINTING AND FILM juxtaposes classical Chinese works with a modern classic by filmmaker Yang Fudong to demonstrate landscape as an enduring subject of artistic, philosophical, and environmental reflection from the 3rd to the 21st century. Free admission during art walk.

**2 Joe Bar**

810 E. Roy St. 206-324-0407  
[joebar.org](http://joebar.org)

2016 Short Run Festival Closing Party. A show of affordable print works featuring a selection of this year's Short Run exhibitor artists: Lydia Fu, Jon Horn, Madeline McGrane, A'Misa & Alex Chiu, Erika Rier, Rebecca Artemisa, Graham Kahler and the great Arrington de Dionysio.

**3 Kismet Salon and Spa**

512 Broadway E. 206-860-0323  
[salonkismet.com](http://salonkismet.com)

Featuring photography by Kenneth Pedersen. Kenneth enjoys the realms of infrared, night, and time-lapse areas of photography, creating images that are inspiring, compelling, and at times laced with meaning.

**4 Americana**

219 Broadway E. 206-328-4604  
[americanaseattle.com](http://americanaseattle.com)

Featuring "Blur Figure," new work by Indonesian artist Patrick Wower.

**5 Honor Coffee and Tea**

131 Broadway E  
[honorcoffee.com](http://honorcoffee.com)

Featuring encaustic artist, Colette Dutton. Colette is based out of Tacoma, WA and uses a variety of mediums and methods, in addition to wax, to create beautiful images with great texture. Wine tasting will be available from 5-7pm, hosted by Alexandria Nicole Cellars.

**6 Dendroica Gallery**

1718 East Olive Way, Suite A  
[dendroicagallery.com](http://dendroicagallery.com)  
 "Small Works" – 20-plus artists, all work 12" x 12" or less. Opening reception during art walk, 5–9pm.

**7 Artful Dodger Tattoo & Comics**

1715 East Olive Way 206-323-4657  
[adtcseattle.com](http://adtcseattle.com)

Artful Dodger Tattoo and Comics will be showing the art of John Condra.

**8 Fred Wildlife Refuge**

128 Belmont Ave. E. 206-588-6959  
[fredwildliferefuge.com](http://fredwildliferefuge.com)

"FULL OF ROSES" - NEW WORK BY STULTUS CORPORIS - An immersive, interdisciplinary, durational installation featuring works by Lauren Rodriguez, Bad Luck, Nordra, and Abbey Blackwell - directed by Abigail Swanson. Explores the sanctity and creative possibilities of blood released without violence, without trauma. Free, 21+, 6pm–midnight.

**9 Glo's**

1621 E Olive Way 206-324-2577  
 Dee Thurn works with graphite, ink, and acrylics to create work focused on bringing the iconic and more obscure subjects in pop culture together.

**10 Ghost Gallery**

504 E. Denny Way 206-832-6063  
[ghostgalleryshop.com](http://ghostgalleryshop.com)

SEVEN: New Work by Michelle Anderst. A deep exploration of the nature of numbers. Numbers 1 through 7 are used as a way to better understand nature which rests on an internal foundation of archetypal principles symbolized by numbers, shapes, and their geometric relationships. Tea service by Rabbit's Moon Tea Arts during the reception, 5–9PM

**11 Chroma Cloud Gallery at Beyond Vape**

1550 E Olive Way 206-859-2757  
[beyondvape.com](http://beyondvape.com)

Featured artist "Loveyou Emanate." Come in and see the vibrant colors and uplifting images of Seattle multimedia and graffiti artist Emanate and her wonderful Starbaby characters and more! 5–9pm

**12 Broadcast Coffee**

1623 Bellevue Ave. 206-467-4717  
[broadcastcoffee.com](http://broadcastcoffee.com)

Morbid Anatomy - The Art of Anita Arora. Opening reception 6–8pm

**13 Glasswing Shop**

1525 Melrose Ave 206-641-7646  
[glasswingshop.com](http://glasswingshop.com)

Alaska! A view of Alaska from the eyes of three of Seattle's most exciting photographers. This exhibit includes selected work from Kyle Johnson, an outdoor and travel photographer, Travis Gillett editorial photographer for Filson, and multidisciplinary artist Megumi Shauna Arai. 6–9pm.

**14 Art Primo**

415 E Pine St 206-365-4083  
[artprimoseattle.com](http://artprimoseattle.com)

Art Primo presents "Eat Your Maker" a solo showcase from David Teichner. Opening reception during art walk 6-9pm, and runs until December 6th.

**15 True Love Art Gallery**

1525 Summit Ave. E. 206-227-3572  
[trueloveart.com](http://trueloveart.com)

"Fur, Feathers, Skin & Scales" featuring Jesse Link & Camille Davis. Jesse Link's fine art paintings depict animals and wildlife in open ended narrative scenes. Camille Davis works in soft, muted colors on paper and canvas showing the amazing detail in the natural world. Refreshments + Music by DJ Kid Amiga. 6–10pm

**16 Edie's Shoes**

500 E. Pike St.  
[ediesshoes.com](http://ediesshoes.com)

Los Angeles artist Marty Knop. "Mathematica" features highly detailed, pattern-based originals and giclee prints. On view through early December.

**17 Stumptown Coffee**

616 E Pine St.  
[stumptowncoffee.com](http://stumptowncoffee.com)

New works by David Berkvam. A collection of three-dimensional layering of subtractive art pieces.

**18 Standard Goods**

701 E Pike St. 206-323-0207  
[thestandardgoods.com](http://thestandardgoods.com)

"S P E C T R A " by local Seattle abstract artists, Brittne Vanguilder and Tom York. Enjoy the variation of vibrant colors in their paintings. Vanguilder's work flows with infinite emotions with ethereal vibrations. York's work is filled with bold and a visceral use of strokes that invoke his exuberant personality. 6–9pm

**19a Saint John's Bar and Eatery**

719 E. Pike St. 206-245-1390  
[saintjohnsseattle.com](http://saintjohnsseattle.com)

Recent Work by Megan K. Harris. An artist, explorer and designer, Megan's work is profoundly steeped in Pacific Northwest culture and embodies simple creatures surrounded by obscure foundations. On view thru early November. DJ Pavone spinning tunes during Art Walk, 7pm on!

**19b Bang Seattle**

723 E Pike St. 206-910-1664  
[bangseattle.com](http://bangseattle.com)

Specializing in bringing the outside in, Plantuary will be showcasing their carefully curated greenery. In collaboration with Iron & Wool, Plantuary will feature limited edition neon pieces along with a selection from their larger collections. Iron Wood & Wool merges mid century design with merino wool to bring modern fiber art into your space.

**20 Capitol Cider**

818 E. Pike St. 206-397-3564  
[capitolcider.com](http://capitolcider.com)

Drink and Draw: Use free drawing supplies to sketch live models, 7–8:30p. A live model will be onstage along with a Gage drawing instructor. We provide materials; watch the artists at work or try your hand at creating your very own masterpiece! Live music to follow.

**21 NUBE**

1527 10th Ave 206-402-4515  
[nubegreen.com](http://nubegreen.com)

Our shop features only USA made and sourced pieces: Our artists include Wood & Faulk, Porcelain & Stone, Baleen, Afternoon Faun, Timbra, Peg & Awl.

**22 Cloud Gallery at Frame Central**

901 E. Pike St. 206-720-2054  
[framecentral.com](http://framecentral.com)

Malcolm Christliff: Color Studies. Malcolm's paintings originate in observation, focusing on accessible, human scale objects. Christliff used to believe that these particular objects were symbols of internal content brought to consciousness through image making. While there continues to be an element of this at work, lately the attraction seems more existential. On view thru Nov. 30th.

**23 Retail Therapy**

905 E. Pike St. 206-324-4092  
[ineedretailtherapy.com](http://ineedretailtherapy.com)

John Rizzotto is a contemporary American realist painter working in the still-life tradition. His carefully composed arrangements of natural and everyday objects recall the Spanish and Northern European masters, while keeping a contemporary sensibility. Always painting from life, Rizzotto's primary concerns are capturing light and form, and exploring the endless possibilities of composition.

**24 Steve Gilbert Photo Studio**

1418 Broadway 206-734-7330  
[gilbertphoto.com](http://gilbertphoto.com)

"My Favorite Ranch" An exhibition of photographs of Green Valley Ranch, a 1000 acre ranch in the hills above Napa Ca. 5-10 pm with refreshments.

**25 Caffe Vita**

1005 E. Pike St. 206-709-4440  
[www.caffevita.com](http://www.caffevita.com)

Featuring work by local artists!

**26 The Factory**

1216 10th Ave.  
[facebook.com/TheFactorySeattle](http://facebook.com/TheFactorySeattle)

"Out of Line" Born out of thread, wire, brass and stone, the work of Shaana Hatamian, Hannah Eberts and Shirley Hendrickson is driven by the possibilities of line and shape that emerge instinctually from their chosen mediums. 6–11PM

**27 Studio Paradiso**

1000 East Madison, std B  
[studioparadiso.org](http://studioparadiso.org)

Witches: New Work by Wyatt Landis. 6–10pm.

**28 Photo Center NW**

900 12th Ave 206-720-7222  
[pcnw.org](http://pcnw.org)

Master Photographer Eugene Richards' 1st solo exhibit in the NW: "Enduring Freedom" marks the 15th anniversary of 9/11. Featuring two distinct bodies of work, both focused on the personal within incomprehensible situations of violence.

**29 Zoe Events**

1318 E Union St 206-256-2060  
[zoesevent.com](http://zoesevent.com)

Ramen Night hosted by Brother Pacleb of Brothers&Co Catering! With local spin artist DJ Diogenes, photography by co-chef Zachary Pacleb, and local art!

**30 The Growl Store**

1222 E Madison St 206-726-1000  
[thegrowlstore.com](http://thegrowlstore.com)

Katy Brown is a mixed media artist whose current body of work, characterized by vivid colors and strong lines, is inspired by the increasing rigidity of systems and how chaos can inform order. Enjoy local beers while supporting a local artist. Open until 9.

**31 Bluebird Microcreamery & Brewery**

1205 E. Pike St. 206-588-1079  
[bluebirdseattle.com](http://bluebirdseattle.com)

Featuring work by local artists. End your night of Art Walk with Bluebird Ice Cream! Serving beer, soda, espresso, and ice cream until 10pm!

**32a Amandine Bake Shop**

1424 11th Ave 206-948-2097  
[amandineseattle.com](http://amandineseattle.com)

Sidework: Robert Hardgrave, Sidework is a by-product of Hardgrave's current image transfer process. "This work is made with the pulp I glean after removing the bond paper from the final images. I save it and make paper, objects and small molds, then paint them with a

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healthy amount of gouache in bright colors. This work is personal and the only work I make solely for myself, hence none of it is for sale."

**32b NICHEoutside**

1424 11th Ave 206-876-0829  
[nicheoutside.com](http://nicheoutside.com)

Bridget Collins, author of Flora Forager: Prints, live pieces under glass, and signed journals.

**33 Cafe Pettiroso**

1101 E Pike St. 206-324-2233  
[pettirososeattle.com](http://pettirososeattle.com)

juju dang "the lazy millennial". when you have a phd and a master's but no job, all that is left is the art. IG - juliet\_dang

**34 Retrofit Home**

1103 E. Pike St. 206-568-4663  
[retrofithome.com](http://retrofithome.com)

Featuring mixed media work from Theydrift and Joseph Brooks! Carlos Aguilar and Ksra have been collaborating as Theydrift, creating vibrant, charming characters and landscapes that touch on the feeling of impermanence and our need for soulful camaraderie. Joseph Brooks' sweet, colorful work is his response to this new connected world we live in that is "social media." Champagne reception 5–10pm.

**35 Cupcake Royale**

1111 E. Pike St. 206-784-2990  
[cupcakeroyale.com](http://cupcakeroyale.com)

Featuring work by local artists!

**36 No Parking On Pike Vintage**

1102 E Pike St 206-322-7453  
[noparkingonpike.com](http://noparkingonpike.com)

"Alien Taxidermy" Sculpture by Terrell Peterson.

**37 Vermillion**

1508 11th Ave. 206-709-9797  
[vermillionseattle.com](http://vermillionseattle.com)

Three Days in Standing Rock - A Fundraising Photography Show the #NoDAPL Movement in North Dakota. Featuring Images by Kelly O and Alex Garland.

**38 Blue Cone Studios**

1520 11th Ave, Door B

Join the Blue Cone Crew in their dynamic studio space and visit with artists in their natural habitat. Featuring the usual suspects plus work by guest artists Autumn

Cymny Tranquillino and Le'Ecia Farmer.

**39 V2**

1525 11th Ave

Join the artists of Sea Creatures restaurants for a show to benefit Velocity Dance Center! Donation-based bar, and a raffle to win a piece by Jeffry Mitchell or Curtis Steiner. Winner need not be present to win. Dance performance by Kate Wallich, Art by Jeffry Mitchell, Curtis Steiner, Kat Larsen, Annie Park, Ursula Rose, Cam Shaw, Seth Sexton, Megumi Arai, Anne Fenton, Ryan Swanson, Tesha Karpoff, Jamie Irene, Kristen Roewer, Kyle Musselwhite, and Curran. 5–8PM. All PROCEEDS will go directly to Velocity Dance Center.

**40 Northwest Film Forum**

1515 12th Ave. 206-329-2629  
[nwfilmforum.org](http://nwfilmforum.org)

Featuring Los Angeles-based artist (former Pacific Northwest resident) Noëlle Maline in our new gallery space (in our building)! Noëlle will be sharing her installation called "Sound Maps"

**41 Gnocchi Bar**

1542 12th Ave 206-328-4285  
[gnocchibarseattle.com](http://gnocchibarseattle.com)

Featuring work by local artists!

**42 John Criscitello Studio**

1202 E. Pine St  
[jcriscitellostudio.bigcartel.com](http://jcriscitellostudio.bigcartel.com)

Open studio hours during art walk.

**43 12th Ave Arts**

1620 12th Ave.

TWIST: Reflections is an intimate look at the faces and lives of local queer culture, as seen through the candid portraits, illustration, and photography of three Seattle-based artists: Rio Abundez, Curtis Bathurst, and Adrien Levitt. Donald Vanhook and Cody Shipman, co-curators.

**44 Michelle Dirkse Interior Design**

21321 E Pine Street 206-538-0737

Paintings and Sculpture by Noël Fountain, Mya Kerner, Zak Helenske, Joey Bates, Greg Boudreau, Dale Lindman, Jeff Gerber, Luke Haynes and Troy Gua. POP UP with handmade scarves by Rain Robison of Tuesday Scarves.

**45 Aria Salon**

1318 B E. Pine St. 206-568-3545



# EARSHOT JAZZ Festival

October 7 - November 11

## THIS WEEK'S FESTIVAL EVENTS:

THURSDAY, NOVEMBER 3 ROYAL ROOM 8PM

### Matt Savage / Dawn Clement & Mark Taylor

"Possessed of a remarkable talent," *Dazzle* and diagnosed with autism at a young age, this inspiring 20-something piano master has recorded many albums as a leader and accompanied jazz greats including Jimmy Heath, who calls Savage "the future of jazz." Legend-in-the-making Dawn Clement and Mark Taylor parse their celebrated *Lineup!* down to piano-six duo.



FRIDAY, NOVEMBER 4 ROYAL ROOM 7PM & 9:30PM

### Matthew Stevens Trio

This guitarist is "a singular talent brimming with a strong identity" (*DownBeat*) who "navigates with ease among jazz, indie-rock, and soul" (*NY Times*). With his stellar trio of bassist Viscote Archer and drummer Eric Doob, his debut recording as a leader, *Woodwork*, showcases his diverse stylistic mastery, at times warm, robust, fluid, and emotive.

FRIDAY, NOVEMBER 4 & SATURDAY, NOVEMBER 5 TULA'S RESTAURANT & JAZZ CLUB, 7:30PM

### Denise Donatelli & Anton Schwartz Quintet

The jazz and adult contemporary vocalist's "intonation combines accuracy with ease in a way most singers can only imagine," said critic Neil Tesser. Joining her are some of the West Coast's finest: Randy Porter (piano), Michael Glynn (bass), Matt Jorgensen (drums), and the "virtually impossible to resist" (*Buffalo News*) saxophonist Anton Schwartz.

SATURDAY, NOVEMBER 5 MOORE THEATRE 8PM

### STG Presents Bill Frisell "When You Wish Upon a Star"

On his new release, the beguiling guitarist pays tribute to "the countless, anonymous, uncredited, unnamed, extraordinary musicians" of the films and TV shows that are "embedded so deeply into the fabric of what fires up my musical imagination." With Petra Haden (vocal), Thomas Morgan (bass), and Matt Chamberlain (drums), Frisell performs film and TV gems, some well-known, some obscure. (*Presented by Seattle Theatre Group*)



SATURDAY, NOVEMBER 5 SENARAYA HALL, ILLSLEY HALL, WORDSTROM RECITAL HALL, 7:30PM

SUNDAY, NOVEMBER 6 KIRKLAND PERFORMANCE CENTER, 2PM

### Seattle Repertory Jazz Orchestra presents Miles Ahead: Miles Davis & Gil Evans

The large ensemble of Seattle-area stars celebrates the music of trumpeter Miles Davis's seminal, transitional, 1957 album — his first collaboration with arranger Gil Evans following the *Birds of the Cool* sessions — whose title Don Chaddie borrowed for his recent biographical motion picture about the mighty innovator. (*Presented by Seattle Repertory Jazz Orchestra*)

SUNDAY, NOVEMBER 6 SEATTLE ART MUSEUM, PLESCHEEFF AUDITORIUM, 8PM

### Dee Daniels Trio

Justly famed for her four-octave range, the brilliant, stylish Daniels has collaborated with many of the greats of jazz, and graced stages around the world. Tonight, the accomplished and graceful singer presents a program of her favorite pieces in a focused, concert-hall environment.



MONDAY, NOVEMBER 7 TRIPLE DOOR, 7:30PM

### Rokia Traoré

With her unmistakable vocals, stunning stage presence, and deep West African well of music, the Malian singer provides a dazzling concert experience. A Seattle favorite, she returns with the testimonies to the soul and endurance of her homeland on her new Nonesuch Records release, *Ni So*. (*Presented by Triple Door*)



WEDNESDAY, NOVEMBER 9 SENARAYA HALL, ILLSLEY HALL, WORDSTROM RECITAL HALL, 8PM

### Vijay Iyer & Wadada Leo Smith Duo

Vincent pianist, MacArthur Fellow, and new Harvard professor Vijay Iyer describes the veteran trumpet innovator Wadada Leo Smith as his "hero, friend, and teacher." Their duo release on ECM, *A Cosmic Rhythm With Each Stroke*, is "charismatic and subtle" (*The Guardian*). (Co-presented with Seattle Symphony Orchestra.)



THURSDAY, NOVEMBER 10 SEATTLE ART MUSEUM, BROTHMAN FORUM, 9:30PM

### Eugenie Jones

Eugenie Jones shows why she's been wiring heads around this region, and at a recent Atlanta Jazz Festival, with her blues-drenched jazz vocals and first rate band. (Co-presented with Seattle Art Museum.)

FRIDAY, NOVEMBER 11 TULA'S RESTAURANT AND JAZZ CLUB, 7:30PM

### Tarik Abouzied, Joe Doria, Dan Balmer, Damian Erskine

Renowned for his tight, tough backbeats, drummer Tarik Abouzied is a veteran of such celebrated Seattle jazz-funk outfits as McTuff and Happy Orchestra. Here, he calls on old friends Joe Doria on Hammond B-3, veteran Portland guitarist Dan Balmer, and badass bassist Damian Erskine for a rocking close to this year's festival.

FRIDAY, NOVEMBER 11 SENARAYA HALL, E. MARK TAPER FOUNDATION AUDITORIUM, 8PM

### Seattle Symphony: Sonic Evolution

The Seattle Symphony presents the perfect collaboration to close out Seattle's jazz festival. This evening of orchestral and ensemble works celebrates Seattle's jazz legacy with an homage to Quincy Jones, the iconic producer who began his stellar career in jazz and popular music at Garfield High School and appeared as a trumpeter and band leader on Seattle's fabled Jackson Street. Appropriately, the award-winning Garfield Jazz Band, under Clarence Acox, joins the orchestra for tunes from the Jones "book." The phenomenal Seattle-resident trumpeter Cuong Vu plays a new composition with the symphony. And, because November 11 is the birthday of Jones's contemporary, the much loved and recently departed treasure Ernestine Anderson, vocalist Grace Love sings some of "Stine's" favorites. (*Presented by the Seattle Symphony*)



More than 50 events in venues all around Seattle  
Buy tickets at [www.earshot.org](http://www.earshot.org) & 206-547-6763



[www.ariasalon.com](http://www.ariasalon.com)

Billy Kincaid. Abstract works using paint H2O gypsum glue and varnish

### 46 It Won't Match Your Couch Gallery

1125 E Olive Street, suite 102

Featuring artist Jake Prendez. Jake's art work mainly focuses on themes relating to Chicana/o culture, activism, social justice, as well as pop culture and satire. His artistic style ranges from indigenous influence, social realism, tattoo/rockabilly esthetics, to colorful urban style art.

### 47 Calypte Gallery

1107 E Denny Way #A2

[calyptesings.tumblr.com](http://calyptesings.tumblr.com)

Under the Tuscan Sun, Ben Beres and Amanda Manitach offer up a comprehensive, multimedia travel guide to Serbia, Croatia, Tuscany, and Rome featuring diaries, delirium, drunkenness, tips, tricks, day trips, watercolors, video, photos, and other stuff. Not for the faint of heart or probably for the underage

### 48 InArtsNW

1633 17th Ave.

[InArtsNW.weebly.com](http://InArtsNW.weebly.com)

Group art show with guest artists Shay Sooter, Eric Todd, Casey Dickson, Kim Voynar, and Steve Lachuta (AKA Dr. Steve). L80 will be performing in our black box theater at 8pm. Our event runs 6-10pm

### 49 Drizzle & Shine

102 15th Ave East

[drizzleandshine.com](http://drizzleandshine.com)

Wendy Enden, Photographer. Wild and domestic animals and scenic photographs. Maui, San Francisco, Montana, and locations around the Pacific Northwest have inspired many of the photos on display for this event.

### 50 By Others

BoardandVellum.com

Photography by Tina Witherspoon. Primarily a fashion photographer, Tina Witherspoon moved to Vashon island in 2014 and simply cannot stop photographing sunsets. Her approach to photographing island life is being in the right place at the right time, then reaching for a camera.

### 51 Station 7

400 15th Ave E 206-466-6778

[station7seattle.com](http://station7seattle.com)

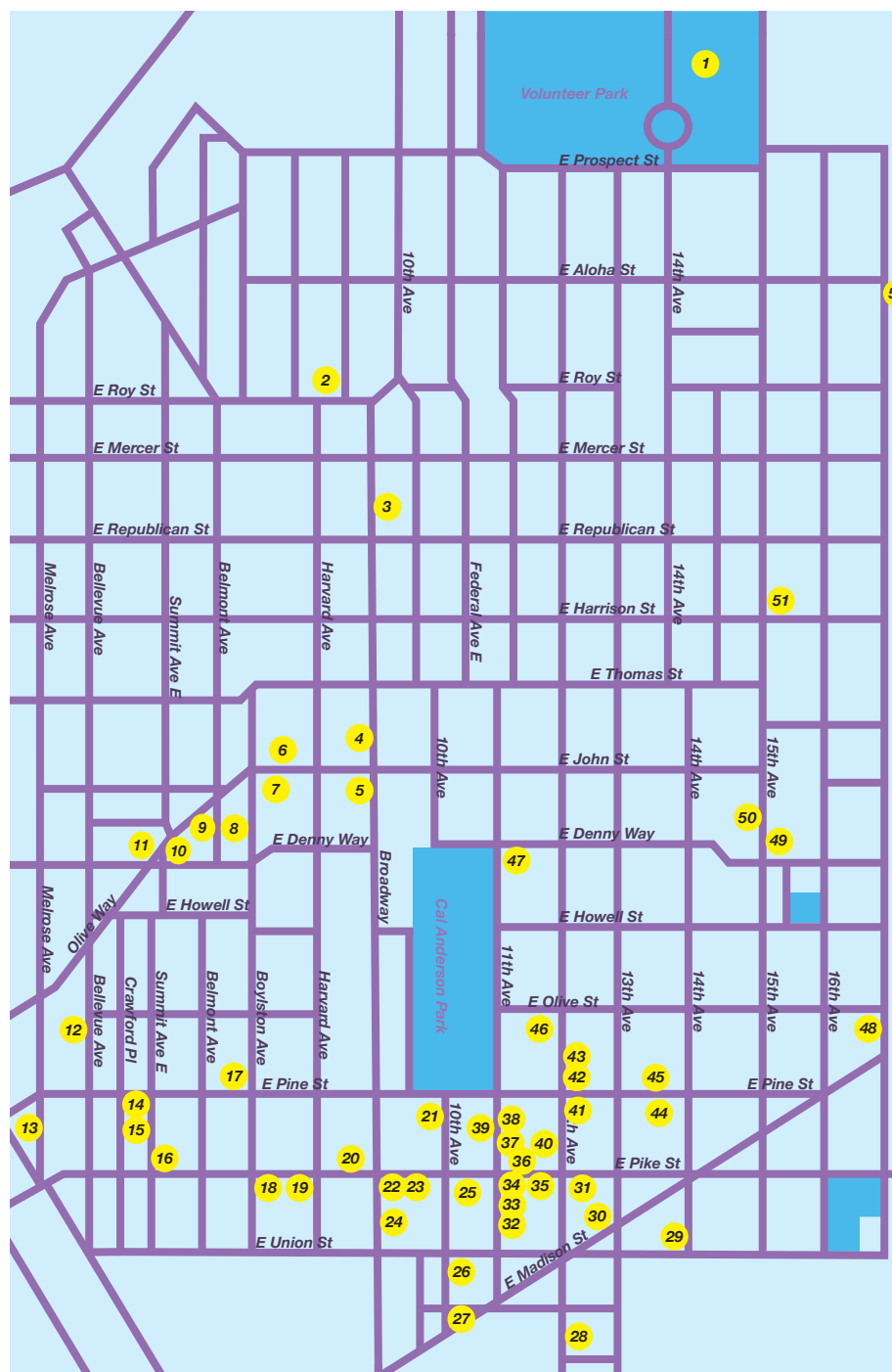
Featuring the work of artist Ricardo Romero Cortez Duque.

### 52 Megan Mary Olander Flowers

1911 E Aloha St 206-623-6660

[meganmaryolander.com](http://meganmaryolander.com)

New to Art Walk! Featuring Eileen McMackin's watercolors. Opening reception during art walk, 5-8pm.



# CapitolHillArtWalk.com

Check out [StrangerThingsToDo.com](http://StrangerThingsToDo.com)  
for up to the minute details!

CAPITOL HILL ART WALK  
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BLOCK PARTY



## THINGS TO DO ARTS & CULTURE

Fri Nov 4, 7 pm, free

**John Freeman with Rick Simonson: A Literary Family Affair:** Town Hall, Thurs Nov 3, 7:30 pm, \$5

**Kathryn Lang-Slattey:** University Book Store Mill Creek, Thurs Nov 3, 7 pm, free

**Kore and Action Book Group Poetry Reading:** Elliott Bay Book Company, Thurs Nov 3, 7 pm, free

**Leigh Calvez:** University Book Store, Wed Nov 2, 7 pm, free

**Mohsen Emadi with Lyn Coffin:** Elliott Bay Book Company, Sat Nov 5, 7 pm, free

**Rad Women Worldwide with Kate Schatz and Miriam Klein Stahl:** Elliott Bay Book Company, Fri Nov 4, 7-9 pm, free

**Silent Reading Party:** Sorrento Hotel, Wed Nov 2, 6 pm, free

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### PERFORMANCE

## Medea

**DON'T MISS** What does Seattle Shakespeare Company's production of Euripides's *Medea* have to do with climate change? Well, if you're looking for a reason not to write *Medea* off as a psychopath for killing her children to exact revenge on her husband, Jason (as in "and the Argonauts"), it helps to read director Kelly Kitchens's presentation of this Greek classic as an ecofeminist critique of the patriarchy. *Medea*'s infanticide metaphorically serves as a warning for us. Just as the pressures of trying to maintain power and dignity within a patriarchy drove *Medea* to kill her children, Kitchens's *Medea* argues, so the pressures we place on the planet will ultimately drive the earth to kill us. Happy decorative gourd season, motherfuckers. But all that academic stuff floats in the background of this production. In the foreground is Alexandra Tavares's incredible lead performance. Her *Medea* is contemporary—funny and as far away from the Rubenesque scold of yore as you can get. (*Center Theater, Wed-Sun, \$27-\$45, through Nov 13*) **RICH SMITH**

*We also recommend...*

**Brief Fling:** McCaw Hall, Fri-Sat, \$30-\$187, through Nov 13

**Ezra Dickinson: Psychic Radio Star:** On the Boards, Nov 3-6, \$23/\$25

**Fly by Night:** The Slate Theater, Fri-Sun, \$15/\$20, through Nov 19

**Jerry Seinfeld:** Paramount Theatre, Fri Nov 4, 7 and 9:30 pm, \$46-\$146

**Love, Family, Origins: Trans/Queer POC Stories For Us By Us:** Gay City, Nov 3-6, 7 pm, free

**Made in Seattle: Mary Sheldon Scott:** Founders Theater, Nov 3-6, 7:30 pm, \$20/\$25

**Roz and Ray:** Seattle Repertory Theatre, Tues-Sun, 7:30 pm, \$36-\$59, through Nov 13

**White Rabbit Red Rabbit:** 18th & Union, Thurs-Sat, 7:30 pm, \$12-\$25, through Nov 19

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### ART

## Pick Your Poison: Politics in Print

**DON'T MISS** This series of contemporary and historical prints will take on political issues—from renderings of war, unemployment, and workers rights, to newer tongue-in-cheek takes on gender and sexuality and even political satire from 19th-century England. Works range from

personal to battle-crying, including Artemio Rodriguez's expressive woodblocks, Jenny Schmid's "freaks" defying prescribed femininity, Käthe Kollwitz's heartrending portrait of a dead soldier's family, Pop works by Robert Rauschenberg and Jasper Johns, and a classic image by the French satirist Daumier, of two rivals putting up posters for their candidates, looking at each other, both appearing to be without a clue. (*Davidson Galleries, opening reception Thurs Nov 3, 6-8 pm, free, through Nov 26*) **JEN GRAVES**

*We also recommend...*

### ART EVENTS

**Curator Talk: Terrie Sultan on Chuck**

**Close:** Henry Art Gallery, Sat Nov 5, 1 pm, free

**Fall Open House:** Henry Art Gallery, Fri Nov 4, 7:30-10 pm, \$15

**First Friday Lecture: The Perfection of Style:** Seattle Art Museum, Fri Nov 4, 11 am-noon, free

**First Thursday Art Walk:** Pioneer Square, Thurs Nov 3, free

**Legendary Children:** Seattle Art Museum, Sat Nov 5, 8-11 pm, free

**SAM Talks: Fashioning Roles of Diversity with Bethann Hardison:** Seattle Art Museum, Wed Nov 2, 7-8 pm, \$10

**Short Run Comix & Arts Festival:** Fisher Pavilion, Sat Nov 5, 11 am-6 pm, free

### MUSEUMS & GALLERIES

**Ann Duffy: New Paintings:** Vermillion, Tues-Sun, free, through Nov 5

**Deborah Faye Lawrence: Open Carry:** 4Culture, opening reception Thurs Nov 3, 6-8 pm, free, through Dec 1

**Emancipating the Past: Kara Walker's Tales of Slavery and Power:** Bellevue Arts Museum, Bellevue, Tues-Sun, \$12, through Nov 27

**Frocks & Vestments:** SAM Gallery, free, through Nov 3

**Jeffrey Simmons:** Greg Kucera Gallery, Nov 3-Dec 23, artist talk Sat Nov 5 at noon, free

**Just Visiting:** SOIL, opening reception Thurs Nov 3, 6 pm, free, through Nov 26

**Kiss Fear:** BONFIRE, opening reception Sat Nov 5, 6-9 pm, free, through Jan 28

**Mark Calderon:** Greg Kucera Gallery, opening reception Thurs Nov 3, 6-8 pm, free, through Dec 23

**MKNZ: Cumulative Deposits (of you inside me):** Glassbox Gallery, opening reception Thurs Nov 3, 7-10 pm, free, through Nov 23

**R. Crumb: Early Works, 1965 - 1967:** Fantagraphics Bookstore and Gallery, free, through Nov 2

**Streetwise Revisited: A 30-Year Journey:** Central Library, free, through Nov 3

**Tenacity:** The Alice, Sat, free, through Nov 5

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### QUEER

## Slow Burn

**DON'T MISS** What on earth will we see at this "durational performance art installation of lip synch and costume"? Arson Nicki, our local mad drag scientist, has concocted a beguiling premise: She will perform something (we don't know what) for seven hours without interruption. You are invited to drop by for just a few minutes, to come for all seven hours, or stay anywhere in between. You are also encouraged to bring lawn chairs, pillows, and sleeping bags to "assist in your comfort." There is no way to predict exactly what will happen during *Slow Burn*, other than you will leave saying, "Well, I've never seen THAT before." (*The Factory, Sat Nov 5, 3-10 pm, \$10-\$20*) **MATT BAUME**

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)



## Struggling with acne?

Dermatologists at The Polyclinic are currently seeking participants for a clinical research study. The study is for an investigational, topical medication for moderate acne.

If you or your child are 9 years of age or older and struggle with acne on the face and upper body, you may qualify to participate (Children under 12 years may qualify only with facial acne).

If you qualify and join the study, you or your child will be seen by a dermatologist and receive study-related care at no cost. Reimbursement may be provided for time and travel.

206-860-5433  
[research@polyclinic.com](mailto:research@polyclinic.com)

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**CHERUB**

with FRENSHIP + BOO SEEKA

NOVEMBER 5 | 8:00PM

**THE STRUTS**

with BLACK PISTOL FIRE

NOVEMBER 7 | 9:00PM

**RISEING APPALACHIA**

with DUSTIN THOMAS

NOVEMBER 10 | 8:00PM

**YELAWOLF**

 with BUBBA SPARKXXX + JELLY ROLL  
+ STRUGGLE JENNINGS

NOVEMBER 12 | 9:00PM

**JAI WOLF**

with JERRY FOLK + RAMZOID

NOVEMBER 18 | 9:00PM

**SOMO**

with STANAJ

NOVEMBER 22 | 8:00PM

**10 YEARS OF MOVEMENT TOUR  
BOOKA SHADE**

with DOORLY

NOVEMBER 28 | 8:30PM

**LOUIS THE CHILD**

DECEMBER 1 | 8:30PM

**AURORA**

with FOREIGN AIR

DECEMBER 2 | 8:00PM

**DISTORTLAND TOUR  
THE DANDY WARHOLS**

DECEMBER 7 | 8:30PM

**MICHAEL KIWANUKA**

with CLOVES

DECEMBER 8 | 8:00PM

**SHOWBOX SODO**

1700 FIRST AVENUE SOUTH

**MAC MILLER**

 with SOULECTION FEAT.  
ANDRE POWER + CLOCKWORKDJ

NOVEMBER 4 | 8:30PM

**STEEL PANTHER**

with DECEMBER IN RED

NOVEMBER 19 | 8:00PM

**KEYS N KRATES**

with BRANCHEZ + KRNE

NOVEMBER 17 | 9:00PM

**KISW & SHOWBOX PRESENT  
THE PRETTY RECKLESS**

DECEMBER 2 | 8:00PM

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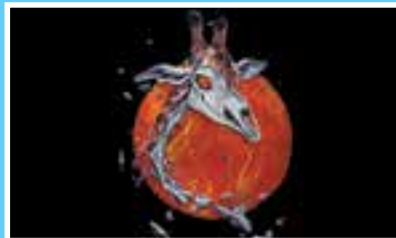
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WILD CHILD  
VAUDEVILLE ETIQUETTE  
+ WALKER LUKENS**

**THURSDAY 12/8  
GIRAFFE TONGUE  
ORCHESTRA  
(MEMBERS OF ALICE IN CHAINS +  
MASTODON + DILLINGER ESCAPE PLAN)**

**SUNDAY 12/11  
ROONEY  
ROYAL TEETH + SWIMM**
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11.3 Thursday (Electronic)

**RANDOM RAB**
**BLUETECH** plus Subaqueous

11.4 Friday (Live EDM / Hip Hop / Funk)

**MOON HOOCH**

Honeycomb, Q Dot

11.5 Saturday (Jam / Rock &amp; Roll / Blues)

**MELVIN SEALS & THE JGB**

with Home Sweet Home

11.6 Sunday (Folk / Americana)

**T SISTERS**

11.8 Tuesday (Election Day Party)

**ELECTION DAY PARTY!!**

 feat. drink specials, games, and prizes!!  
NO COVER!! 5pm doors, party 'till late, 21+

11.9 Wednesday (Hip-Hop)

**CHRIS WEBBY**

 Skrizzly Adams, JNAll x Laylow  
NVIII Dupree

11.10 Thursday (Folk / Americana)

**CROW AND THE CANYON**

Front Country, Devin Sinha

11.11 Friday (Bluegrass)

**HEAD FOR THE HILLS**

Sweet Lou's Sour Mash, Rain City Ramblers

11.12 Saturday (Psychedelic Rock)

**NIGHT BEATS**

 The Mystery Lights, Acid Tongue  
Moon Darling, Visuals by Mad Alchemy

11.13 Sunday (Neo-Soul)

**SASSYBLACK**
**THE SESHEN**

Tay Sean

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**11.16 WAX**
**11.17 TROUT STEAK REVIVAL**
**11.18 TRL**
**11.19 PHUTUREPRIMITIVE**

+ ACORN PROJECT

**11.20 MIDNIGHT NORTH**
**11.23 "THANKFUL DEAD"**

&amp; 25 feat. ANDY COE BAND

**11.26 PRINCE VS MICHAEL**
**11.27 GRAN RAPIDS**

(REUNION)

**11.30 CASCADE CRESCENDO**
**12.1 FUNK HUNTERS** feat.

CHALI 2NA (OF JURASSIC 5)

**12.2 HOT BUTTERED RUM**
**12.3 KUNG FU + PARTICLE**
**12.4 OBJECT HEAVY**
**12.8 NIGHTMARES ON WAX**
**12.9 SHOOK TWINS**

+ RABBIT WILDE

**12.10 CLINTON FEARON**
**12.15 SCOTT PEMBERTON**

BAND

**12.17 DESERT DWELLERS**
**12.18 BLUEGRASS CHRISTMAS**
**12.21 & 22 ANUHEA - 2 NIGHTS!**
**12.23 HIBOU**
**12.29 KALYA SCINTILLA**
**12.31 NITE WAVE NEON NYE**
**1.5 CLOZEE + PSYMBIONIC**
**1.11 TALKING DREADS**
**1.19 VINCE HERMAN**

+GIPSY MOON

**1.21 KELLER WILLIAMS**
**2.10 DIRT NASTY**
**2.17 JOHN BROWN'S BODY**



# THINGS TO DO MUSIC

## Noteworthy Shows This Week

strangerthingstodo.com @SEAshtows



Alice Bag  
Fri Nov 4  
at El Corazon

GREG VELASQUEZ

### WEDNESDAY 11/2

#### Preoccupations, Methy Ethel

(Neumos, all ages) Calgary quartet Preoccupations triggered outrage and protests while they were trafficking under their Viet Cong moniker, which tended to overshadow the incisive power of their self-titled 2015 debut album. They may have been tone-deaf in naming themselves, but these Canadians excelled at tunelessly cranky post punk that evokes Siouxsie and the Banshees at their atmospherically darkest while deploying guitar tunings that clang and resonate with Glenn Branca-esque and Harry Partch-like unconventionality. Rechristened as Preoccupations, they've returned this year with another eponymous LP, and, sadly, it's not as exhilarating or challenging as their first full-length. Nothing on *Preoccupations* attains the heights of "Bunker Buster" or "March of Progress." Rather, the overall mood here resembles Psychedelic Furs in medium-agitation mode. It's *good*, but a bit of a letdown after *Viet Cong*'s vigor and rigor. **DAVE SEGAL**

### THURSDAY 11/3

#### Peter Hook & the Light

(Showbox, all ages) Since his rancorous departure from New Order in 2007, original Joy Division/New Order bassist Peter Hook has toured the band's material with his own project. Last year, the New Order family feud escalated when Hook initiated a lawsuit with the band for "millions of pounds" after the remaining members signed a new contract, stipulating Hook could earn only 1.25 percent of the band's royalties. Whether you're on Team Hooky or Team New Order (or you don't care and just want to hear "Love Will Tear Us Apart"), the hits will certainly be delivered tonight, as this tour focuses on material from

both bands' hit/rarity-compiling *Substance* releases. While the unapologetic post-punk bleakness for which the Joy Division sound is now internationally revered (and copied) will likely be absent from these renditions, look at it this way: There may never be another chance to see these songs performed by an original member. **BRITTNI FULLER**

#### Studio 4/4: Tiger & Woods

(Q Nightclub) A fun-loving duo that claim to hail from the Cayman Islands (not believing that for a second), Tiger & Woods reliably jockey the sort of tropical house-music discs and create the sort of buoyant, banging disco edits that will elevate your mood and heart rate. There's nothing more complicated than that in the Tiger & Woods partysphere. These guys dedicate their professional lives to spurring people to act *unprofessionally* on the dance floor. It's good work if you can get it. **DAVE SEGAL**

#### NOFX, PEARS, Useless ID

(Showbox Sodo, all ages) After 33 years, it's safe to say NOFX are an institution in skate punk. They're the snotty younger brother of Bad Religion, and at times you can't tell if they're totally wasted onstage or just playing super sloppy (or both)—something they acknowledged with the title of their 1995 live album, *I Heard They Suck Live*. The band released their 13th full-length, *First Ditch Effort*, in early October, and it's not just another round of potty-mouthed melodic punk from Fat Mike and his crew. It's self-aware and politically motivated, and there's a heavy lyrical emphasis on drug abuse in songs like "Six Years on Dope" and "Oxy Moronic." **KEVIN DIERS**

### FRIDAY 11/4

#### Mac Miller, Soulection

(Showbox Sodo, all ages) Few internet-age rap stars have undergone the metamorphoses Pittsburgh/Los Angeles rapper Mac Miller has. After a string of cornball YouTube hits and early career mediocrity, Miller announced his presence as a legitimate progressive hip-hop artist with 2013's adventurous *Watching Movies with the Sound Off*. Although it stumbled occasionally on problematic misogynist tropes and casually used pejoratives, the album captured Miller in a beautiful, raw creative space between dreamy production and blunted tangles of rhyme. Shedding skin again for this year's *The Divine Feminine*, Miller has taken the opportunity to illustrate the godly qualities of the fairer sex and the generally positive feelings relations with women inspire. The downside of this new chapter is that it's muted the variety of his subject matter, leaving less room for stoned, stream-of-consciousness musings—but luckily, love and lust provide more than enough inspiration for Miller to produce some decent slow jams, so plan on getting down in that respect. **TODD HAMM**

#### Kinski, Welcome, Tissue

(Blue Moon) Whoa, it's doubtful few saw this coming: the return of Welcome, the Seattle rock group that issued a sneakily great album on England's prestigious FatCat Records in 2006 titled *Sirs*, and then faded away, leaving a trail of tears in their wake. (Good news: Dragnet and Luxury Products are reissuing *Sirs* on vinyl.) Featuring bassist/vocalist Jo Claxton of the late, lamented Universe People, drummer/Luxury Products boss Jon Treneff, guitarist/vocalist Pete Brand, and guitarist Mike Wurn, Welcome flaunted smart, angular tunes that seemed to

*Continued* ▶

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SAT NOVEMBER 19  
 SEATTLE'S TRIBUTE TO  
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 40TH ANNIVERSARY

FRI NOVEMBER 25  
**THE DOLLOP**

SAT NOVEMBER 26  
**CAR SEAT HEADREST**  
 WITH **THE DOMESTICS**

NOVEMBER 27  
**DAUGHTER**  
 WITH **ALEXANDRA SAVIOR**

DECEMBER 1  
 THE DIRT RICH TOUR  
**BROTHERS OSBORNE**  
 WITH **LUCIE SILVAS**

SAT DECEMBER 3  
**BRIDGET EVERETT**

FRI DECEMBER 9  
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 WITH **LUKE BURBANK**  
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**THE BAD PLUS**

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 WITH **JO MERSA MARLEY** AND **JEMERE MORGAN**

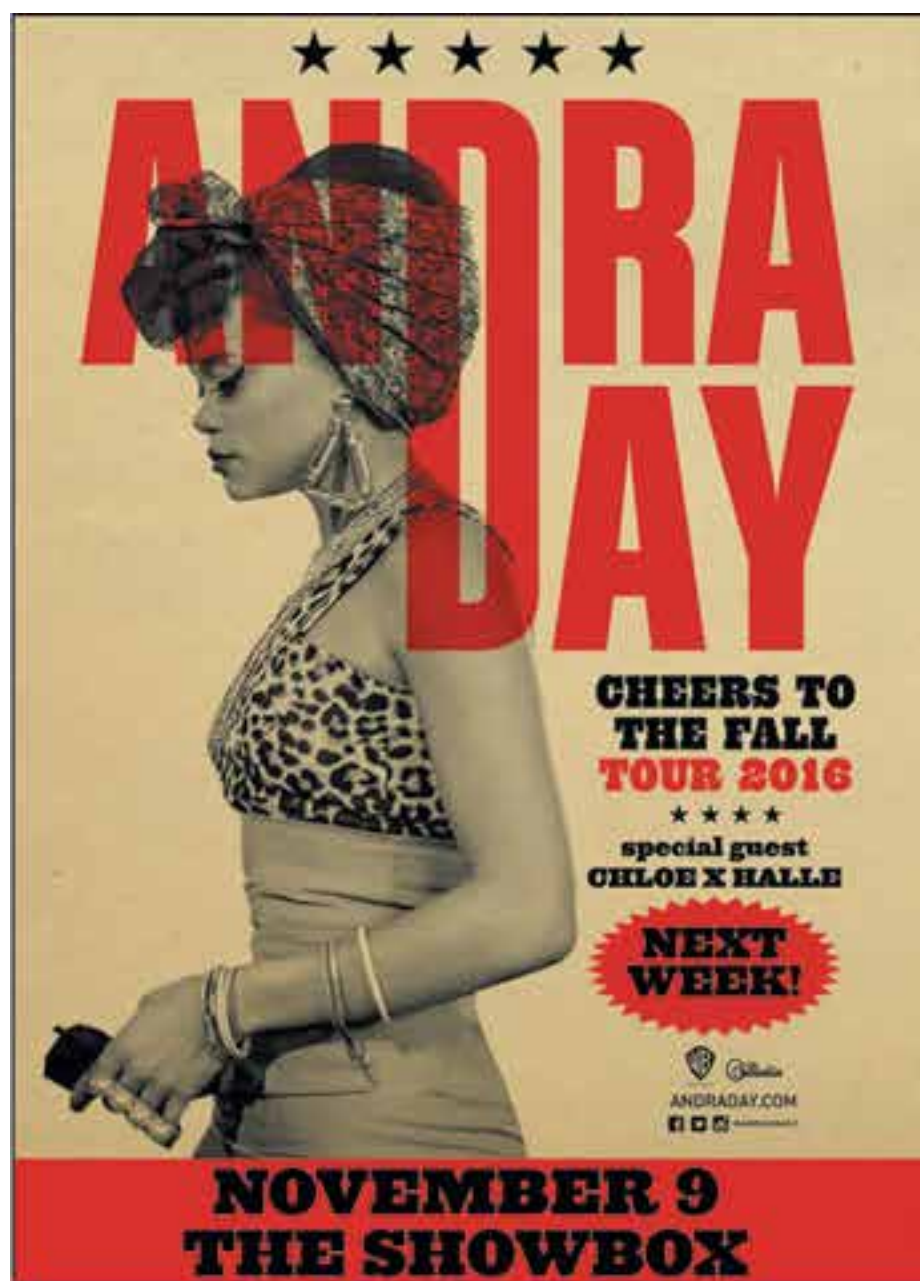
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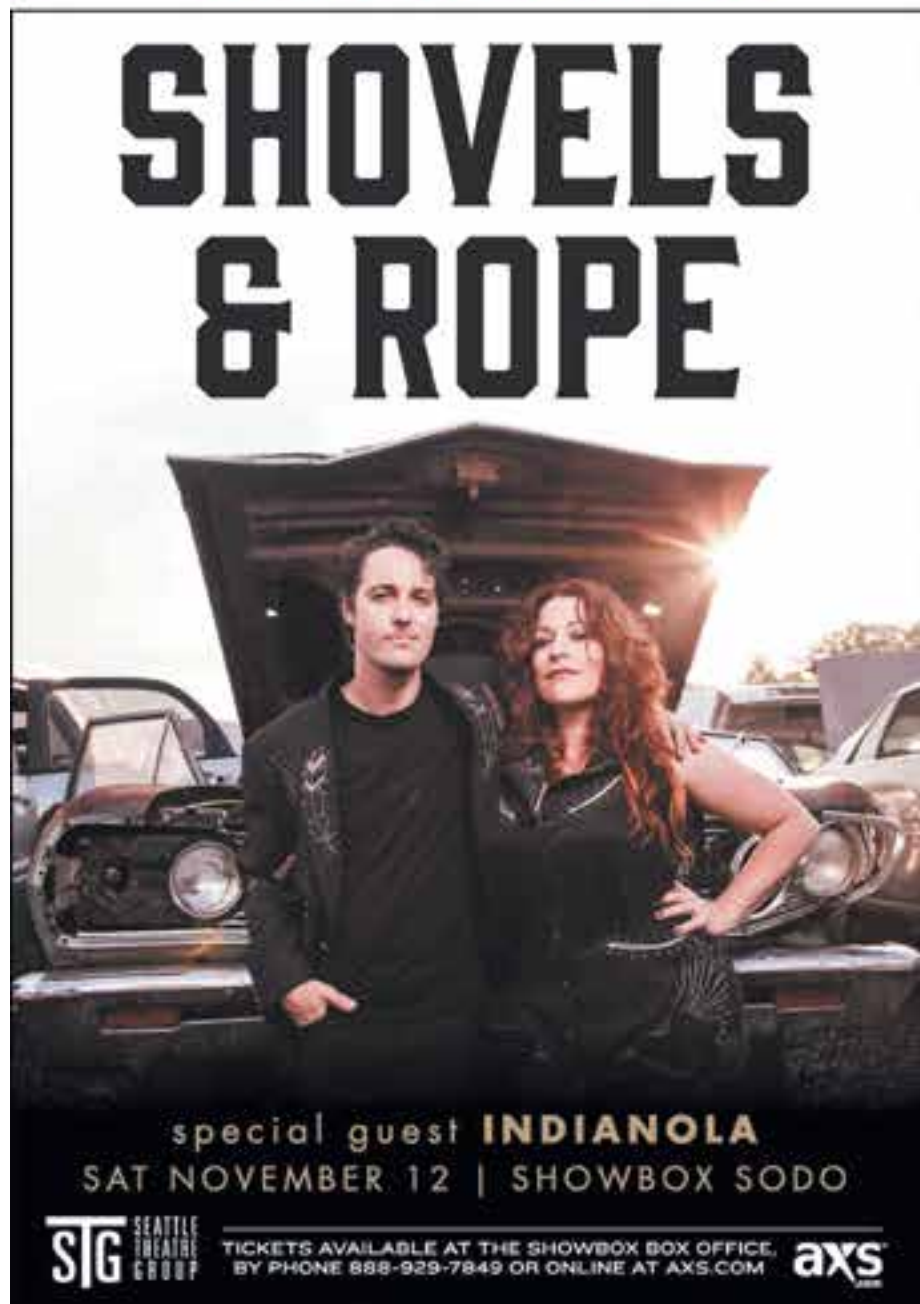
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**CASPIAN**  
 THE APPLESEED CAST

TUESDAY 11/8 **FREE!**  
**ELECTION NIGHT EXTRAVAGANZA**

THURSDAY 11/10  
**SPG AND THE VICES**  
 COHO + LANFORD BLACK + SUNDG

WEDNESDAY 11/16 **TICKETS GOING FAST!**  
**SNAKEHIPS**  
 ABJO

THURSDAY 11/17  
**SOL'S HAITI RELIEF SHOW**  
 THE PHYSICS + GIFTED GAB + ARIANA DEBOO + HOSTED BY KINGZ

FRIDAY 11/18  
**OM**

WEDNESDAY 11/23  
**INDUSTRIAL REVELATION**  
 D'VONNE LEWIS' LIMITED EDITION + NICK DRUMMOND BAND

SATURDAY 11/26  
**POLYRHYTHMICS**  
 COUNTRY LIPS

SUNDAY 11/27  
**DRAGONETTE**  
 GIBBZ

## BARBOZA COMING UP NEXT

THURSDAY 11/3  
**HONEYBLOOD**

FRIDAY 11/4  
**MANGCHI**  
 KID KOALA

SATURDAY 11/5  
**CHRIS COHEN**  
 BOUQUET

SUNDAY 11/6  
**SPILLED MILK PODCAST LIVE!**  
 SEXUAL AWAKE'N'BAKING + ELICIA SANCHEZ

WEDNESDAY 11/9  
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## THINGS TO DO MUSIC

emanate as much from New Zealand's Flying Nun imprint circa 1987 as from '00s Seattle. *Sirs* is one of those cult releases whose corkscrewing hooks *really* coalesce in your mind on third listen (in the manner of early White Fence, say), after which you become a lifelong proselytizer for the record. Welcome back! **DAVE SEGAL**

### Alice Bag, Wiscon, Control Test, Kook Teflon

(El Corazon, all ages) If you don't already know Alice Bag, you oughta, as she was one of the original, iconic 1970s LA punks—she was the matchstick who fronted the Bags. Well, since the '80s, still lit by punk's fire, she's become an author and a heroic activist. As for her live show, she'll be playing tracks off her debut solo album, *Alice Bag*. The album's styles are varied: raw, pointed contemporary SoCal punk jams AND some sweet, almost pop vocal tracks. It's good, and it sounds like none of her fire has been lost over time—she's still angry. Along with Ms. Bag there's also the mighty Wiscon, noisy punks Control Test, and Kook Teflon, who have promised a "ritual performance as Maiden Mother Crone." **MIKE NIPPER**

### SATURDAY 11/5

#### Bill Frisell

(Moore, all ages) Winter 1995. My girlfriend dumped me. My publisher ripped me off. One of my best friends fired me from the job I needed to pay the rent. Another best friend was laughing at my anguish. I hurt, physically, constantly. On my way to feed the fishes at Sakuma Viewpoint, I drop into Tower Records and the lonely clerk plays *Deep Dead Blue* by Elvis Costello and Bill Frisell. And Costello sounds blue, but Frisell sounds haunted. Stuff inside

only his bearing as a gentleman allows him to bear. I didn't know then that Frisell can get to any emotion, bone deep from blue to bliss-ninny blowout. I feed the fishes. I drink Budweiser. Then I go back to my piss-pocked mattress and get on with life. **ANDREW HAMLIN**

### Musica Elettronica Viva

(Chapel Performance Space, all ages) Musica Elettronica Viva established themselves as purveyors of wild acoustic/electronic improv sessions 50 years ago in Italy. Their lineup has always been in flux, but it's included some of the last half century's most adventurous composers and musicians: Alvin Curran, Steve Lacy, Carol Plantamura, Ivan Coaquette (of Spacecraft and Delired Cameleon Family), Frederic Rzewski, and Richard Teitelbaum. The collective remain totally open to chance and to using non-musical objects to achieve their singular sound. On works like *Leave the City*, MEV deploy both solemn chants and kooky vocalizations over a Dream Syndicate-like drone in a paradoxical feat of meditative pandemonium. As Curran keenly put it, "Rehearsals and concerts were begun at the appropriate time by a kind of spontaneous combustion and continued until total exhaustion set in... The music could go anywhere, gliding into self-regenerating unity or lurching into irrevocable chaos—both were valuable goals." **DAVE SEGAL**

### HINTS, Glaare, Year of Death, Clay Rendering, T (Daisy Heroin)

(Black Lodge, all ages) I love it when drummers in rock bands go solo and explore electronics—especially when they do it as well as ex-Haunted Horses sticksman Myke Pelly, aka HINTS. His 2015 debut album, *The Way to Function*, pummels and broods with a harsh

industrial thrust. The drums sound like they have the circumference of redwoods and Pelly pounds 'em with a ruthlessness reminiscent of This Heat's Charles Hayward and Killing Joke's Paul Ferguson. This music provides a sinister catharsis a lot of people need in this exceptionally noxious year. To some degree, T—the solo musical project of ex-Stickers guitarist and surrealist video artist Colin Dawson—throbs and gristles in a similar vein to HINTS, forging aggressive, antisocial electronic darkness that gives listeners an unsafe space in which to blow off steam. T also flashes a more abstract, heady sound that evokes the delirious analog-synth convolutions of Mort Garson and Morton Subotnick. **DAVE SEGAL**

### The Head and the Heart, Declan McKenna, Deep Sea Diver

(Paramount, all ages, Nov 5–7) Real talk: My only goal in life is to die a less mediocre white lady than the one I was born. That intersectionality-heavy goal becomes more like a blaring neon air horn when this life reminds me that bands like the Head and the Heart somehow still exist. Now, there's nothing inherently wrong with enjoying a little earnest faux-folk as a soundtrack to your day. But when the faux-folk all-white (natch) band in question uses instrumental practices first perfected by black sharecroppers more than a century ago, and interprets tradition as a tone-deaf gull echo of lyrics like "I wish I was a slave to an age-old trade," later naming the single from its soulless third album, *Signs of Light*, "Rhythm & Blues"? Woof, y'all. Again, nothing against indie folk pop or rehashed roots music. In fact, I have plenty more (and much better) long-haired Americana artists to send your way. Just don't give your money to this one. **KIM SELLING**

*Continued* ►

## HIGHLINE

Friday, November 4  
Mechanismus Presents:  
**EGO LIKENESS**  
Adoration Destroyed  
**Pill Brigade**  
Doors: 9PM \$10 - \$12

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Saturday, November 5  
**ULCERATE**  
Zhrine  
**Phobocosm**  
9PM \$13 - \$15

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Sunday, November 6  
**UN**  
Fister  
Heiress,  
**Shrine of the Serpent**  
9PM \$10 - \$12

---

Monday, November 7  
**SLEDGEBACK**  
The Tortured  
**Jaguar Paw, Honor Hall**  
9PM \$10 - \$12

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Tuesday, November 8  
Mechanismus presents Ayria / Inertia:  
**INERTIA**  
9PM \$15 - \$20

---

Thursday, November 10  
**VEKTOR**  
Black Fast  
Both  
**Sarcalogos, Lb!**  
8PM \$10 - \$13

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FRI 11/4 6:45PM  
**THE VEER UNION**  
FLAWED HERO / MELODRAMUS

MON 11/14 7:30PM  
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NON POINT / GET SCARED /  
FAILURE ANTHEM / THROUGH FIRE  
/ FOR LIKES OF YOU

TUE NOV 15 7PM  
**ANIMALS AS LEADERS**  
"THE MADNESS OF MANY TOUR"  
INTERVALS / PLINI

WED 11/ 16 6PM  
**EPICA**  
**FLESHGOD APOCALYPSE**  
**ARKONA**  
**THE AGONIST**

THUR NOV 17 7PM  
**ADEMA**  
GALAXY / JOHN MAHAFFEY

UP AND COMING: 11/12 THE WORD ALIVE, VOLUMES, ISLANDER, INVENT ANIMATE / STOLEN SOCIETY 11/18 GHOST SHIP OCTAVIOUS, THREAD THE SKY, REEVOLUTION 11/25 EXTICTION A.D. 12/3 PRETTY BOY FLOYD 12/13 SWORN ENEMY / DROWNING / STAB / COMPOUND HMC / BAD IDEA

## tractor

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DOORS OPEN 30-60 MINUTES BEFORE.

Thur 11/3  
BAY AREA FOLK  
**SEAN HAYES**  
TIM CARR, CHARLEY CROCKETT  
8PM \$20

Fri 11/4  
AMERICANA STOMPGRASS  
**POLECAT**  
THE SHOW PONIES  
9PM \$10/\$13

Sat 11/5  
GRAM PARSON TRIBUTE  
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**FALLEN ANGELS**  
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CAITLIN SHERMAN + MANY MORE!  
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Fri 11/11  
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**THIEVES**  
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WILL DAILEY  
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**THE CROCODILE**

<b>11/2</b> WEDNESDAY		<i>The Crocodile Presents::</i> <b>Balance &amp; Composure</b> Foxing, Mercury Girls <i>All Ages</i>
<b>11/3</b> THURSDAY		<i>Showbox Presents::</i> <b>Classixx</b> Phantoms, Harriet Brown <i>All Ages</i>
<b>11/3</b> THURSDAY		<i>The Crocodile Presents::</i> <b>Daniela Andrade @ Chop Suey</b> Tim Atlas <i>All Ages</i>
<b>11/4</b> FRIDAY		<i>KNDD &amp; The Crocodile Presents::</i> <b>Finish Ticket</b> Run River North, Ironom <i>All Ages</i>
<b>11/5</b> SATURDAY		<i>The Crocodile Presents::</i> <b>Har Mar Superstar</b> Sweet Spirit, Charlie and the Rays <i>All Ages</i>
<b>11/6</b> SUNDAY		<i>The Crocodile Presents::</i> <b>King Charles</b> <i>All Ages</i>

**FEATURED**

	Sunday 11/27 <b>WARM BREW X MICHAEL CHRISTMAS @ CHOP SUEY</b>		Sunday 12/18 <b>MUDHONEY (NIGHT 2)</b>		Friday 2/24 <b>HIPPO CAMPUS @ NEUMOS</b>
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11/7 KILARA 11/10 FISHBONE 11/11 TIMEFLIES 11/12 THE SUFFERS 11/14 MONARCHY + HER  
11/15 THE ORWELLS 11/16 A TRIBE CALLED RED 11/18 LEMAITRE 11/20 SALES 11/23 HELMS ALEE

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# THINGS TO DO MUSIC

## Ulcerate, Zhrine, Phobocasm

(Highline) It might not sound like a selling point of a live show to call a band uncomfortable, but there's no better word to describe the dark, disharmonic songs created by New Zealand death-metal band Ulcerate. Their music is dense and crushing and steers away from the melodic side of death metal made famous by bands like At the Gates and In Flames. Instead, Ulcerate punish us in the best way possible on the eight songs that make up their recently released fifth studio album, *Shrines of Paralysis*. Get out of your comfort zone and experience the pain that is Ulcerate. **KEVIN DIERS**

## SUNDAY 11/6

### Consumer., GOOO, rEEk, Kole Galbraith

(Substation) Portland producer Consumer. (yes, period, like Adult.) favors the absurdist approach to electronic music. His spazzy, maximalist MO had a brief spurt of notoriety in the mid 1990s to early '00s with the likes of Squarepusher, Jason Forrest, and Otto Von Schirach. This late in the game, though, few electronic musicians delve into that mad, convoluted steez that pushes excess and unpredictability to their limits. Consumer. releases like *Fucket* and *CON/TRA* immerse you in a hyperkinetic, disorienting soundworld that's a rare, rude treat in this age where polite, pastel electronic music predominates. He merges sonic high jinks with catharsis like few Northwestern musicians working right now. **DAVE SEGAL**

### Boz Scaggs

(Moore, all ages) Guitarist Boz Scaggs started his musical career in the Midwest playing in garage bands like the Marksmen and the

Ardells with fellow guitar-picker Steve Miller and, though he split for Europe in 1965, by 1967 Scaggs had reunited with Miller in the Steve Miller Band. A year later, Scaggs went solo and in the mid 1970s and early '80s he scored a string of FM hits. Since those hit-making days, he has continued working, but he's fallen into a niche, much like his '60s and '70s contemporaries, where he still tours and records sporadically but makes no concessions to contemporary pop charts. Now Scaggs shows up and lays down some easy, deeply shaded urban blues, soulful '70s rock, in his patented, laid-back style. **MIKE NIPPER**

## MONDAY 11/7

### Toro Y Moi, the Mattson 2

(Neptune, all ages) Chaz Bundick's Bull & Me albums always sound like—all joking aside—a really beautiful Tumblr. You'd scroll past pics of beautiful strangers throwing up peace signs in front of some Judd sculptures in Marfa, \$45 beanies that would make you the envy of the cafe, and light shooting through venetian blinds in an artful way. Over the last six years, Bundick has ridden the chill wave to the distant shores of synthy hip-hop and lite funk. His latest record, *What For?*, really begs the answer, but ultimately provides incredibly serviceable, unassuming indie rock-ish music. What's going to happen is you're going to go to this show and he's going to play "Empty Nesters" and you're going to think, "You know, this song has a few more surprises in it than I initially thought!" and you're going to have a good time. **RICH SMITH**

## TUESDAY 11/8

### Rae Sremmurd, Lil Yachty, Eearz, Bobo Swae, Impxct

(Showbox Sodo, all ages) Rae Sremmurd's first full-length, *SremmLife*, sounds like a school project, wherein two kids had to throw a presentation on what they did over summer or some shit, and they decided to rap their story instead of make a PowerPoint like all the other Kevins in their class. It's disjointed but fun, and fully representative of all the interests and energies of being 19 (spoiler: good weed and bad women). Their second album, *SremmLife2*, takes their screeching and swirling non sequiturs and sustains them in the youthful and charmingly self-involved arena that Swae Lee and Slim Jxmmi have made their own, with lyrics stretching into relationship problems, burning bridges with toxic people, and my favorite: chicks who do yoga. **KIM SELLING**

### Leo Kottke

(Jazz Alley, all ages, Nov 8–9) Leo Kottke isn't as guts-crazy as his sometime mentor, the late John Fahey. But who would want to be? Fahey first rewrote the book, and then wrote his own book, when it came to six-string steel-string guitar on planet Earth, but didn't seem to like Earth much. Kottke could outpace Fahey by a few decisive concert moves: (a) showing up, (b) showing up on time, and (c) not spending most of the gig talking and giggling with people who are not there. On the positivity flip, though, Kottke's got pep, verve, nerve, and a dry sense of humor when he decides to sing. And he can get to the darkness inside of happiness. Even without words, he can evoke the void behind joy. Dark brightness. **ANDREW HAMLIN**

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11/26 THE DAISY STRAINS  
12/1 GRIFFIN HOUSE  
12/2&12/3 STRIPPED SCREW BURLESQUE  
12/4 JOE MANDE  
12/8 KIM RICHEY  
12/9&12/10 STRIPPED SCREW BURLESQUE  
12/16 TYLER EDWARDS  
12/23 ADAM RAY  
1/13 EACH BOTH

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Open to Close // \$15

SAT 11/5 // 10:30pm Top 40/ RnB/ HipHop/ House  
NIGHT CRUSH Featuring  
Ill Camino and Riff-Raff // \$10

SUN 11/6 // 10pm HOUSE MUSIC  
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w/ frances luke accord

SAT/NOVEMBER 5 • 8PM  
**bobby medina:**  
whipped cream &  
other delights  
- tribute to herb alpert

MON/NOVEMBER 7 • 7:30PM  
EARSHOT JAZZ FESTIVAL  
PRESENTS  
**roikia traore**

WED/NOVEMBER 9 • 7:30PM  
**william fitzsimmmons**  
w/ laura burhenn  
(of the mynabirds)

THU/NOVEMBER 10 • 8PM  
**iris dement**

next • 11/11 & 12 andy mckee • 11/13  
tyrone wells w/ special guest tony  
lucca • 11/14 peter silberman of  
the antlers w/ sam watts (ghosts  
i've met) • 11/16 suzanne vega w/  
teddy thompson • 11/18 anders  
osborne and james mcmurtry  
• 11/19 johnny a • 11/20 star anna  
& tekla waterfield • 11/21 brad  
roberts of the crash test dummies  
• 11/22 & 23 cream • 11/25 - 27 the  
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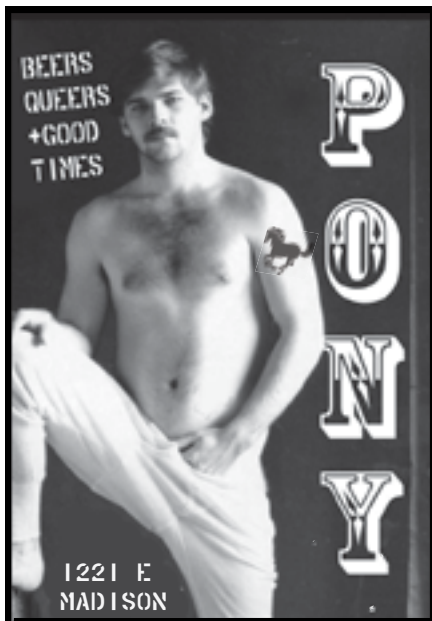
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sunshine junkies • 11/5 paul green jazz/  
blues quartet • 11/6 closed for a private  
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• 11/7 closing for a private event at 8pm

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SAT 11.5	ARTHAUS 3.0 QUEENS IN SPACE	FRI 11.11	FOOLISH FT LADY AUDS, HYDEF, BARRIUS
SAT 11.6	RESEARCH FT JAYDA G, RIZ BOLLINS	SAT 11.12	RAPTURE HOSTED BY ARSON NICKI
THUR 11.10	ACTION POTENTIAL FT PROJECT PABLO	FRI 11.18	FOOLISH FT GRAYHOUND, WZ ARTIZ
FRI 11.11	NOISE COMPLAINT FT JIMMY EGGAN	SAT 11.19	PASSAGE FT JULIE HERRERA
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# THINGS TO DO MUSIC

## All the Shows Happening This Week

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### WED 11/2

#### LIVE MUSIC

**BARBOZA** Vicious Petals with The Kings, 8 pm, \$8  
**CENTRAL SALOON** Headphone, 9 pm, \$5/\$8  
★ **CHOP SUEY** Help Haiti Benefit Show: Sebastian and the Deep Blue, Northern Thorns, Tenderfoot, 8 pm, \$8  
★ **CROCODILE** Balance & Composure, Foxing, Mercury Girls, 8 pm, \$17  
**THE FUNHOUSE** Butterflies of Death, Copper Iscariot, Butt Dial, 8:30 pm, \$6/\$8  
**HIGHWAY 99** Drummerboy and Guests, 8 pm, \$7  
**JAZZ ALLEY** Jeff Hamilton Trio with Tamir Hendelman & Christoph Luty, Through Nov 2, 7:30 pm, \$27.50  
**LO-FI** Happy Times Sad Times, Tincho, Dusty, 8 pm, \$7  
**NECTAR** Benyaro, Jeff Crosby & The Refugees, Norman Baker & The Backroads, 8 pm, \$7/\$10  
★ **NEPTUNE THEATRE** Niykee Heaton: Centerfold Tour, 8 pm, \$23.50-\$89  
★ **NEUMOS** Preoccupations with Methy Ethyl, 8 pm, \$17  
**THE ROYAL ROOM** Chris Stover's More Zero, 7:30 pm, \$10  
★ **THE SHOWBOX** The Wonder Years & Real Friends, 6 pm, \$22.75/\$25  
★ **STUDIO SEVEN** The Last Ten Seconds of Life, Traitors, Spite, Zero, Empyrean, 6:30 pm, \$12/\$15  
**SUBSTATION TBASA's** Lo-Fi All Stars #83: Jason McCue, Sarah Aili, The Northern Light, Dearheart, 8 pm, \$6  
**SUNSET TAVERN** Human Ladder, Scott Ryan, Lowlands, 8 pm, \$8  
★ **TRIPLE DOOR** Hapa, 7:30 pm, \$25-\$35

#### DJ

**CONTOUR** Jaded: DJs Jades & Morgueanne  
★ **CROCODILE** Vinyl Church: DJs Patrick Phelan, Philip Yovetich, Beakr, 9:30 pm, \$2  
**HIGHLINE** Night Shade, 8-11 pm, free  
**KREMWERK** subMerge: Cody Hammer b2b Eugene Fauntleroy, 9 pm, \$5  
★ **Q NIGHTCLUB** Studio 4/4: Tiger & Woods, 9 pm-2 am, \$11  
**SPECKLED & DRAKE** TwoDopeDJs Say #NoDAPL: A Fundraiser, 9 pm-2 am  
**THE CARLILE ROOM** Brian Yeager and DJ FOOD, 10 pm, free  
**TIMBRE ROOM** Hype Thursdays, 9 pm-1 am, free

#### CLASSICAL

★ **BENAROYA HALL** Morlot Conducts Tchaikovsky, 7:30 pm, \$22-\$122  
★ **MEANY HALL** Joyce Yang, 7:30 pm, \$40-\$45  
★ **SEATTLE ART MUSEUM** Ladies Musical Club, 12-1 pm, free

### THURS 11/3

#### LIVE MUSIC

**BARBOZA** Honeyblood with Guests, 8 pm, \$12  
**BLUE MOON TAVERN** Withering Blooms, Retrospecter, Drfters, 9 pm, \$6  
★ **CHOP SUEY** Daniela Andrade with Tim Atlas, 8 pm, \$15  
**COLUMBIA CITY THEATER** Africa Night with Boka & the Djelyiah Band, 8 pm, \$10/\$15  
★ **CROCODILE** Classixx, Phantoms, Harriet Brown, 7:30 pm, \$18  
★ **THE FUNHOUSE** Jesse Lawson, Closer to Clouds, Amateur Eyes, 7 pm, \$8/\$10  
**HIGH DIVE** Cosmos, Invictus, Shorty Loves Me, 8 pm, \$6/\$8  
**HIGHWAY 99** Chris Eger Band, 8 pm, \$7

**NECTAR** Random Rab, Bluetech, Subaqueous, 8 pm, \$20  
★ **NEPTUNE THEATRE** Sauti Sol: Live and Die in Africa Tour & Benefit Concert, 8 pm, \$25  
★ **NEUMOS** Sabrina Carpenter, 6 pm, \$18  
**SEAMONSTER** Marmalade, 10 pm, \$5-\$7  
★ **SHOWBOX SODO** NOFX, PEARLS, Useless ID, 8 pm, \$29.50/\$35  
★ **THE SHOWBOX** An Evening with Peter Hook & The Light: Performing "Substance" — Joy Division & New Order, 9 pm, \$25/\$28  
**SKYLARK CAFE & CLUB** Maricsz, Laleanne, Steve and Kristy Smith, 8-11 pm, \$7  
★ **STUDIO SEVEN** The Ocean, North, The Gorge, A Flourishing Scourge, 6:30 pm, \$10/\$13  
**SUNSET TAVERN** Genders, Season of Strangers, somesurprises, 9 pm, \$8  
**TRACTOR TAVERN** Sean Hayes, Tim Carr, Charley Crockett, 8 pm, \$20  
★ **TRIPLE DOOR** Darlingside with Frances Luke Accord, Nov 3-4, 8 pm, \$20

#### JAZZ

★ **JAZZ ALLEY** John Mayall, Nov 3-6, 7:30 pm, \$31.50  
★ **THE ROYAL ROOM** Earshot Jazz: Matt Savage / Dawn Clement & Mark Taylor, 8 pm, \$16  
**VERMILLION** First Thursdays at Vermillion: patchtax tax, Some'tet, SATrio+, 8 pm, free

#### DJ

**CONTOUR** Jaded: DJs Jades & Morgueanne  
★ **CROCODILE** Vinyl Church: DJs Patrick Phelan, Philip Yovetich, Beakr, 9:30 pm, \$2  
**HIGHLINE** Night Shade, 8-11 pm, free  
**KREMWERK** subMerge: Cody Hammer b2b Eugene Fauntleroy, 9 pm, \$5  
★ **Q NIGHTCLUB** Studio 4/4: Tiger & Woods, 9 pm-2 am, \$11  
**SPECKLED & DRAKE** TwoDopeDJs Say #NoDAPL: A Fundraiser, 9 pm-2 am  
**THE CARLILE ROOM** Brian Yeager and DJ FOOD, 10 pm, free  
**TIMBRE ROOM** Hype Thursdays, 9 pm-1 am, free

#### CLASSICAL

★ **BENAROYA HALL** Morlot Conducts Tchaikovsky, 7:30 pm, \$22-\$122  
★ **MEANY HALL** Joyce Yang, 7:30 pm, \$40-\$45  
★ **SEATTLE ART MUSEUM** Ladies Musical Club, 12-1 pm, free

### FRI 11/4

#### LIVE MUSIC

**BARBOZA** Mangchi with Kid Koala, 7 pm, \$10  
★ **BLACK LODGE** Punk the Vote: Wimps, SSDD, Nail Polish, Malidont (JT Champion), 9 pm-midnight, \$5-\$10  
★ **BLUE MOON TAVERN** Kinski, Welcome, Tissue, 9 pm, \$10  
**CENTRAL SALOON** ALKI, Digisaurus, Cake Alchemy, Tigers of Youth, 8 pm, \$5/\$8

**COLUMBIA CITY THEATER** Nails Hide Metal, 11 pm, free  
★ **CROCODILE** Finish Ticket, Run River North, Ironmont, 7 pm, \$18  
★ **EL CORAZON** Alice Bag, 7 pm, \$10/\$12  
★ **FREMONT ABBEY** Noah Gundersen, Courtney Marie Andrews, Silver Torches, 8 pm, \$14-\$20  
**THE FUNHOUSE** NOIISE, Suede Razors, Junto, All Worked Up, 9 pm, \$8/\$10  
**HIGH DIVE** Familiars, Eagle Teeth, His Many Colored Fruit, Pink Moon, 8 pm, \$8/\$12

**HIGHLINE** Ego Likeness, Adoration Destroyed, Pill Brigade, 9 pm, \$10/\$12  
**HIGHWAY 99** Kim Field's Big Blues Review, 8 pm, \$16  
★ **JAZZ ALLEY** John Mayall, Through Nov 6, \$31.50  
**NACHO BORRACHO** Erik Blood & Scratchmaster Joe, 9 pm-2 am, free  
**NECTAR** Moon Hooch, Honeycomb, Q Dot, 8 pm, \$12/\$16  
★ **NEPTUNE THEATRE** A\$AP Ferg, Playboi Carti, Rob Stone, 9 pm, \$26.50-\$28.50  
**NEUMOS** Lane 8, 8 pm, \$15  
★ **OFFICE SPACE** Other Jesus, Teenage Chain, Pleather, Hoop, 8 pm-midnight, \$5-\$10  
**PONCHO CONCERT HALL** Cornish Presents: Bora Yoon, 8 pm, \$20  
★ **SHOWBOX SODO** Mac Miller, 8:30 pm, \$35/\$38  
★ **THE SHOWBOX** Slightly Stoopid, 7:30 pm, \$29.99  
**SKYLARK CAFE & CLUB** Mazigazi Band, The Fat Massive, "Just Chatting", 9 pm-midnight, \$7  
**SLIM'S LAST CHANCE** Greenriver Thrillers, Powerhitter, The Valley, Infinite Fluxx, 9 pm, \$7  
**STUDIO SEVEN** The Veer Union, System7, Flawed Hero, Melodramas, 7 pm, \$10/\$13  
**SUNSET TAVERN** Theoretics, General Mojo's, Screens, 9 pm, \$10  
**TRACTOR TAVERN** Polecat, The Show Ponies, 9 pm, \$10  
★ **TRIPLE DOOR** Darlingside with Frances Luke Accord, Through Nov 4, 8 pm, \$20  
★ **TULA'S** Denise Donatelli & Anton Schwartz Quintet, Nov 4-5, 7:30 pm, \$24  
★ **VERA PROJECT** Iska Dhaaf, Special Explosion, Tiburones, 8 pm, \$10/\$12  
**VICTORY LOUNGE** Crushed Out, Bruiser Queen, The Crush, Actionesse, 9 pm, \$5/\$8  
★ **WASHINGTON HALL** Lido: The Everything Tour, 9 pm, \$25

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★ **SEATTLE ART MUSEUM** Ladies Musical Club, 12-1 pm, free

**NEUMOS** Candi Pop: A Bubblegum Pop Dance Party, 9 pm-2 am, free  
★ **PONY** Beefcake: DJ King of Pants and Dee Jay Jack  
★ **Q NIGHTCLUB** Heavy: Ainslee B2B Pressha, Swervewon, Marty Mar, Doozy, Toastercookie, 10 pm-2 am, \$10  
★ **R PLACE** Transcendence: with DJ E, 9:30 pm  
★ **RE-BAR** EPIC with Wesley Holmes: Presented By Hunt & Gather, 10 pm-2 am, \$15  
★ **TIMBRE ROOM** Foolish Fridays, 9 pm-2 am, \$5 before 10pm/\$10 after

#### CLASSICAL

★ **BENAROYA HALL** Dudamel & The LA Phil, 8 pm, \$82-\$165  
★ **CHAPEL PERFORMANCE SPACE** Seattle Composers' Salon, 8-10 pm, \$5-\$15  
★ **ST. STEPHEN'S EPISCOPAL CHURCH** Thalia Symphony Orchestra, 8 pm, \$18-\$24  
★ **TACOMA RIALTO THEATER** La Bohème, 7:30 pm, \$25-\$85  
★ **UW MEANY THEATRE** UW Symphony with Sæunn Thorsteinsdóttir, 7:30 pm, \$10/\$15

### SAT 11/5

#### LIVE MUSIC

**BARBOZA** Chris Cohen with Bouquet, 7 pm, \$10  
★ **BENAROYA HALL** Earshot Jazz: Seattle Repertory Jazz Orchestra Presents Miles Ahead, 7:30 pm, \$15-\$49  
★ **BLACK LODGE** HINTS, Glaare, Year of Death, Clay Rendering, T (Daisyheroin), 9 pm-midnight, \$5-\$10  
**BLUE MOON TAVERN** Po' Brothers, Mister Master, Dangerbird, 9 pm, \$7  
★ **CHAPEL PERFORMANCE SPACE** Musica Elettronica Viva, 8 pm, \$5-\$15  
**COLUMBIA CITY THEATER** Anthony B and Born Fire Band, 7 pm, \$20  
**CROCODILE** O The City Hall, Seacats, Dog Mountain, 6:30 pm, \$5; ★ **Har Mar Superstar** with Sweet Spirit, 8 pm, \$13  
★ **EL CORAZON** Avoid the Void, Otherworld, Dead Crown, Designer Disguise, Stolen Society, 7 pm, \$10/\$12  
**THE FUNHOUSE** The Pinnacles, The Moonspinners, The Reverberations, Donzis, 9 pm, \$6/\$8  
**HIGH DIVE** 90's Underground, 8 pm, \$6/\$10  
★ **HIGHLINE** Ulcerate, Zhirne, Phobocasm, 9 pm, \$13/\$15  
**HIGHWAY 99** Hunter & The Dirty Jacks with The Stacy Jones Band, 8 pm, \$17  
★ **JAZZ ALLEY** John Mayall, Through Nov 6, \$31.50  
★ **MOORE THEATRE** Bill Frisell, 8 pm, \$25-\$35  
**NECTAR** Melvin Seals & The JGB with Home Sweet Home, 8 pm, \$20/\$25  
**NEUMOS** Caspian with The Appleseed Cast, 8 pm, \$16  
**OFFICE SPACE** Running, Male Gaze, Dreamdecay, American Nudism, Ghost Bitch, 8 pm, \$5-\$10  
**PARAMOUNT THEATRE** The Head & The Heart with Declan McKenna and Deep Sea Diver, 8 pm, \$40.50



# THINGS TO DO

## All the Shows Happening This Week

### ★ ● SHOWBOX SODO

Charlie Puth, Joel Adams, Hailey Knox, 7:30 pm, \$29.95

**THE SHOWBOX** Cherub, Frenship, Boo Seeka: Bleed Gold Tour, 8 pm, \$25/\$28

### SLIM'S LAST CHANCE

Paisley Sin, Fires, Jodie Watts, 9 pm, \$7

### SNOQUALMIE CASINO

Gino Vannelli, 8 pm, \$25-\$45

**SUBSTATION** Punk the Vote: Three Fingers, Blyss, CobraHawk, Circle Twerks, 6-9 pm, \$8; The Adarna, SunSets West, Kota, 9 pm, \$8

### SUNSET TAVERN

Annie Ford Band, Massy Ferguson, Whitney Monge, 9 pm, \$10

### ● TACOMA DOME

Five Finger Death Punch, Shinedown, SIXX:A.M., As Lions, 6 pm, \$36.75-\$56.75

### ● TOWN HALL

Reilly & Maloney Farewell Tour, 7:30 pm, \$25-\$28

### TRACTOR TAVERN

Gram Parsons Tribute with Country Dave & The New Fallen Angels, 9 pm, \$15

### ● TRIPLE DOOR

Bobby Medina: Whipped Cream & Other Delights: A Tribute to Herb Albert, 8 pm, \$25

### ● TULA'S

Denise Donatelli & Anton Schwartz Quintet, Through Nov 5, 7:30 pm, \$24

### ★ ● VERA PROJECT

PWR BTM, Bellows, Lisa Prank, 8 pm, \$12/\$15

### VICTORY LOUNGE

Killer Ghost, MAMA, The Rubs, Porn Bloopers, 9 pm, \$5/\$8

### WASHINGTON HALL

Short Run After-Party: with Nail Polish, DoNormaal, DJ Green Thumb, DJ Hatem Imam, 8-11 pm, \$7

### DJ

**BARBOZA** Inferno: DJ Swervewon, 10:30 pm, \$5 before midnight/\$10 after

**CHOP SUEY** Dance Yourself Clean, 9 pm, \$5/ free

★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free

### HIGH DIVE

90's Underground, 8 pm, \$6/\$10

### KREMWERK

Research: Jayda G & Riz, 10 pm

### LO-FI

Still Ill vs Rollin Old School DJs: Throwback Hip-hop Party, 9 pm-midnight, \$5

### Q NIGHTCLUB

Remember The Fifth of November, 10 pm-2 am, \$12

### RE-BAR

Night Crush, 10:30 pm-3 am, \$0-\$20 until 11pm, \$7 after 11pm

### DANCE

### ★ KREMWERK

Arthaus 3.0: Queens in Space!, 7 pm, \$5/\$7

### CLASSICAL

### ★ ● BENAROYA

HALL Morlot Conducts Tchaikovsky, 8 pm, \$22-\$122

### SUN 11/6

### LIVE MUSIC

**CROCODILE** ● The Pizza Pulpit: The Ancient Robotz, 6:30 pm, free; ● King Charles, 8 pm, \$10

### HIGH DIVE

Symbion Project, GEMS, The Environment, 8 pm, \$6

### HIGHLINE

Un, Fister, Heiress, Shrine of the Serpent, 9 pm, \$10/\$12

### ● JAZZ ALLEY

John Mayall, Through Nov 6, 7:30 pm, \$31.50

### ● KIRKLAND

### PERFORMANCE CENTER

Earshot Jazz: Seattle Repertory Jazz Orchestra Presents Miles Ahead, 2 pm, \$15-49

### ● LUCKY LIQUOR

Killer Ghost, MAMA, Blotterz,

Cheap Sweat, 6-10 pm, \$5/\$8

### ★ ● MCCAW HALL

Ms. Lauryn Hill, 8 pm, \$52-\$197

### ★ MOORE THEATRE

Boz Scaggs, 7 pm, \$32.50-\$82.50

### NECTAR T Sisters

8 pm, \$9/\$12

### PARAMOUNT THEATRE

The Head & The Heart with Declan McKenna and Deep Sea Diver, 7 pm, \$40.50

### ● SEATTLE ART MUSEUM

Earshot Jazz: Dee Daniels Trio, 8 pm, \$24

★ **SHOWBOX SODO** Jon Bellion, Alec Benjamin, Travis Mendes/Blaque Keyz, 8:30 pm, \$22/\$25

### ★ SUBSTATION

Consumer, GOOO, rEEk, Kole Galbraith, 8 pm, \$8

### ● VERA PROJECT

The Home Team, Mariner, Life Lessons, Narrative, 6 pm, \$10/\$12

### VICTORY LOUNGE

Hana & The Goose, Hypoluxo, Rego, Sun Dummy, 8:30 pm, \$5/\$8

### VITO'S RESTAURANT & LOUNGE

Bob Hammer, 6 pm, free

### ● WASHINGTON HALL

Standing Rock Frontline Fundraiser and Reportback, 6-8 pm, \$5-\$25 Suggested Donation

### CLASSICAL

**BENAROYA HALL** ● Music of Remembrance: Vedem, 7 pm, \$30-\$45; ★ ● Morlot Conducts Tchaikovsky, 2 pm, \$22-\$122

### THE ROYAL ROOM

North Corner Chamber Orchestra: Partita Vs Serenade, 7:30 pm, \$15/\$25

### ★ ● ST. MARK'S CATHEDRAL

Compline Choir, 9:30 pm, free

### TACOMA RIALTO

THEATER La Bohème, 2 pm, \$25-\$85

### MON 11/7

### LIVE MUSIC

● **CROCODILE** Kiiara, Cruel Youth, Lil Aaron: "low kii n savage af" Tour, 8 pm, \$15

★ ● **NEPTUNE THEATRE** Toro Y Moi with The Mattson 2, 8 pm, \$23.50

### ★ PARAMOUNT THEATRE

The Head & The Heart with Declan McKenna and Deep Sea Diver, 7:30 pm, \$40.50

### ● THE SHOWBOX

The Struts, Black Pistol Fire, 9 pm, \$18.50/\$20

### SUBSTATION

Prisonfood, Noisegasm, Spacemint, 8 pm, \$6

### SUNSET TAVERN

Amateur Eyes, Tiger Rider, Lagos, Storms and Tributaries, 8 pm, \$8

### ● TRIPLE DOOR

Rokia Traore, 7:30 pm, \$30-\$40

### ● TULA'S

Jared Hall Quintet, 7:30 pm, \$12

### TUE 11/8

### LIVE MUSIC

**CROCODILE** MiniHorse, 6:30 pm, \$5

### EL CORAZON

● For Today, Norma Jean, Silent Planet, My Epic, Toarn: The Farewell Tour, 7 pm, \$18/\$20

### THE FUNHOUSE

Stoned Evergreen Travelers, James Hunnicutt, Whiskeydick, Darci Carlson & Dan Infecto, 9 pm, \$5/\$7

### HIGH DIVE

Step Rockets, Fictionist, ALKI, 8 pm, \$10/\$12

### HIGHLINE

Ayria, Inertia, Guests, 9 pm, \$15/\$20

### ★ ● JAZZ ALLEY

Leo Kottke, Nov 8-9, 7:30 pm, \$37.50

### ★ ● SHOWBOX SODO

Rae Sremmurd with Lil Yachty, 8 pm, \$35/\$40

TRUE WEST PRESENTS  
SOULFUL FOLK-ROCK TROUBADOUR  
**MARTIN SEXTON**  
W/ THE ACCIDENTALS



FRIDAY JANUARY 27TH 2017

NEPTUNE THEATRE  
1301 NE 4TH ST SEATTLE  
TICKETS AT STGPRESSENTS.ORG  
ON SALE FRIDAY!

**DARLINGSIDE**



W/ FRANCES LUKE ACCORD  
THURSDAY & FRIDAY  
NOVEMBER 3RD & 4TH  
THE TRIPLE DOOR  
8:00 PM - TICKETS AT THE TRIPLE DOOR.NET

**Lo-Fi**  
PERFORMANCE GALLERY

<b>Wed 11/2 8pm</b>	<b>HAPPY TIMES SAD TIMES Tincho, Dusty - \$7</b>
<b>Thu 11/3 9pm</b>	<b>KAW Sacred Signs, CPH4</b>
<b>Fri 11/4 9pm</b>	<b>DUG - RARE FUNK DANCE PARTY - \$7</b>
<b>Sat 11/5 9pm</b>	<b>STILL ILL V. ROLLING OLD SCHOOL 80S, 90S AND 00S HIP HOP PARTY! - \$5</b>
<b>Mon 11/7 8pm</b>	<b>GIRL TEARS Band Aparte</b>
<b>Thu 11/10 9pm</b>	<b>MY EMPTY PHANTOM Whitney Lyman</b>

**thelofi.net**  
206-254-2824  
429 Eastlake Ave. East  
Ages 21+

**SEATTLE OPERA.**

**AS ONE**  
Music by Laura Kaminsky  
Libretto by Mark Campbell and Kimberly Reed

**NOVEMBER 11-19**



**A TRANSGENDER STORY. A NEW OPERA EXPERIENCE.**

Join Seattle Opera for the Northwest Premiere of the intimate chamber opera *As One*, a contemporary exploration of a transgender protagonist's journey told through two voices. With empathy and humor, we experience Hannah's youthful challenges in a small town, her quest for knowledge and understanding, her discovery of the larger trans community, and her inspiring journey to be true to herself. *As One* is performed at the historic Washington Hall in the heart of the Central District.

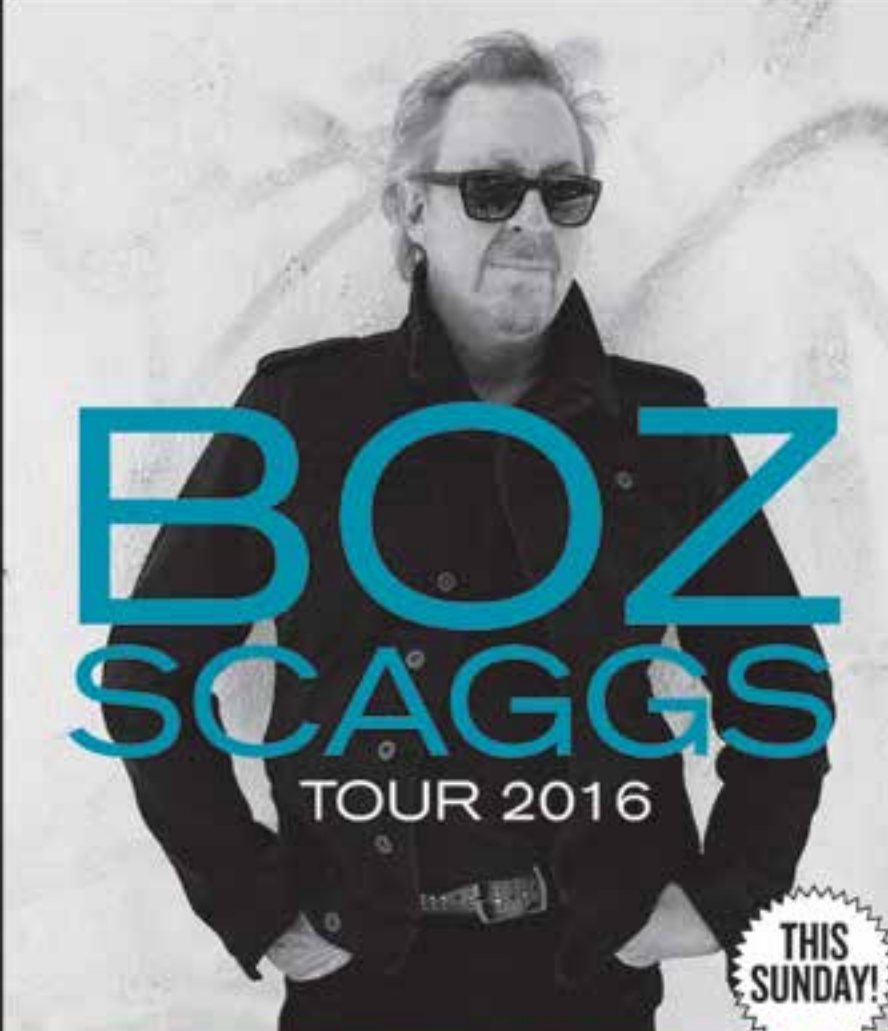
**SEATTLEOPERA.ORG/ASONE**

November 11, 17, 18, and 19 at 7:30PM  
November 13 at 4:00PM  
Tickets: \$25\* & \$40  
Washington Hall,  
153 14th Ave  
Performances are 21+ with cash bar

\*\$25 tickets for *As One* are in the balcony and may have partial view due to the balcony rilling.

2016/17 Season Sponsor:  
Seattle Opera Guild

*As One* Production Sponsors:  
The Wallace Foundation  
Pride Foundation



**BOZ SCAGGS**  
TOUR 2016

**THIS SUNDAY!**

**NOVEMBER 6 | THE MOORE**

presented by **STG** SEATTLE TRADING GROUP

(800) 745-3000 • STGPRESSENTS.ORG  
Tickets Available At ticketmaster.com

**THE MOORE**  
ONE ART & VISION ST  
ticketmaster

**www.bozscaggs.com**



**EMPIORIUM PRESENTS**

**QUEENSRYCHE**  
CONDITION HUMAN  
2016 FALL TOUR

**NOVEMBER 15  
SHOWBOX  
AT THE MARKET**

1426 FIRST AVE - SEATTLE, WA  
8:30PM SHOW - 21 AND OVER  
TICKETS ONLINE AT AXS.COM  
CHARGE BY PHONE 888-929-7849  
ALSO AVAILABLE AT SHOWBOX AT THE MARKET BOX OFFICE

WITH SPECIAL GUESTS  
**Armaged Saint**  
AND  
**MIDNIGHT ETERNAL**

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**CELTIC THUNDER**  
*Legacy*

**NOVEMBER 16  
PARAMOUNT  
THEATER**

911 PINE ST. - SEATTLE, WA  
7:30PM SHOW - ALL AGES  
TICKETS AVAILABLE FROM  
TICKETMASTER.COM  
CHARGE BY PHONE 800-745-3000  
TICKETS ALSO AT PARAMOUNT  
THEATER BOX OFFICE

ticketmaster

**ANDY McKEE**  
THE NEXT CHAPTER TOUR

**FRIDAY NOV 11  
& SATURDAY  
NOV 12  
THE TRIPLE  
DOOR**

216 UNION STREET - SEATTLE, WA  
8:30PM SHOW - ALL AGES  
TICKETS ONLINE AT  
THETRIPLEDOR.COM  
CHARGE BY PHONE  
206-438-4033

**AMANDA SHIRES  
& COLTER WALL**

**SATURDAY  
NOVEMBER 12  
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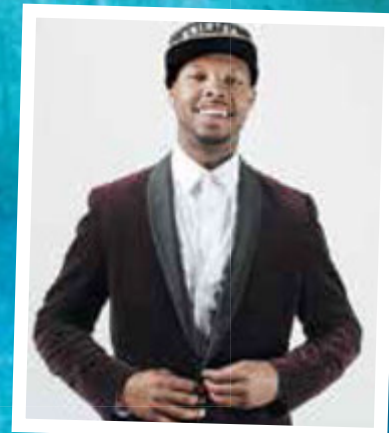
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## MUSIC



BIG STAR Andy Hummel, Jody Stephens, and Alex Chilton riding in their big black car.

# The Agony and the Ecstasy of Big Star's *Complete Third*

Can an Unfinished, Unreleased Album Ever Be Truly “Complete,” Though?

BY EVERETT TRUE

**S**o I had this idea for a review of this latest reissue of the third Big Star album. I thought that maybe I could point out the inequity of calling any set of recordings “complete,” even one that comes with such copious sleeve notes and demos and outtakes and rough mixes. I thought that maybe I could include all my drafts and edits and mistaken observations by way of infusing the reader with a sense of what it is like to experience *Complete Third*.

Method criticism.

Feature some notes to myself, like:

1. When you say you like Big Star, are you buying into the myth of Big Star—obscure, drug-riddled Memphis outsiders—or their music?

2. Who decides when something is *complete*? Why leave out the burps and cups of coffee and run-throughs that never made it onto one-inch magnetic tape? Have a listen to the appalling outtakes “Pre-Downs” and “Baby Strange,” included here toward the end of the first disc, *Demos to Sessions to Roughs*, and ask yourself: Why this desire for *completeness*, for an ideal that can never be attained? Is it not better to leave music incomplete?

3. “Don’t Worry Baby,” the uncovered Beach Boys cover featured here is... wow. Almost as good as the Beach Boys original.

4. Does it matter what state of mind singer Alex Chilton was in when he recorded these

songs in Memphis, Tennessee, in 1974? Does knowledge of context increase enjoyment of music? Was Paul McCartney dead when he crossed that crosswalk on Abbey Road? Do you go for connotation or denotation?

5. Intention or interpretation?

6. Always loved Teenage Fanclub, and their love for Big Star. Never had a problem with standing on the shoulders of giants... you often get a better view that way.

Discussing Big Star’s third album is problematic. It never had an official title or a final running order. Finished in 1975, it never made it past the test-pressing stage, due to lack of finance and lack of interest from the

**BIG STAR**  
*Complete Third*  
(Omnivore Recordings)

two remaining Big Star members, Chilton and drummer Jody Stephens. It has variously been known and reissued as *Sister Lovers*, *Third*, “the third Big Star album,” and a “lost masterpiece”—the last coming from music critics the world over, although how “lost” the third Big Star album can be held to be in 2016 is debatable, bearing in mind its hallowed status among the *criterati*. You may as well call *The Beatles at the Hollywood Bowl* a cult classic.

*Hollywood Bowl* is not a mental breakdown record, however (although listening to John Lennon’s voice at the start of the third verse to “Help!” you may care to argue otherwise). *Third/Sister Lovers* (I am giving it the title I am most familiar with, from the 1992

Rykodisc edition) is. Or is it?

As with much of art, what we hear inside music is what we put there ourselves. It is a reflection (distended, distorted) of our own feelings. If you hear *Sister Lovers* as a breakdown record—and sure, the signals are there: labored, slowed-down, breathy vocals on songs like “Holocaust” and the decaying fairground opening to “Jesus Christ”; head-banging-against-brick-wall bad boogie covers “Whole Lotta Shakin’ Goin’ On” and the Kinks’ “Till the End of the Day”—then surely that is more a reflection on you as the listener than Big Star as the artist?

7. Isn’t it?

8. Am I talking myself out of a job?

When I listen to *Sister Lovers*, often I feel the weight of a classic rock canon threatening to destabilize my love for a record I am nowhere near as familiar with as many of my peers. This is not what I want to associate the record with: I want to feel special, separate to my peers. I want to associate sunny afternoons in Bearsden, Glasgow, with the wind whipping up a fury of tasted hair, cassettes cascaded down stairwells, drunk belligerent friends loudly declaiming how THIS music, NO OTHER music, is the greatest in the world. Not breakdowns, but sure. Within the three CDs’ worth of material collected here, you can hear the sound of Chilton making the transition from teen idol to obscurity and back again, and that is thrilling. Someone else’s pain

is always thrilling when they manage to capture it so poignantly.

9. “Big Black Car” is 75 percent of all songs released by Creation Records in the late 1980s. They wish.

This is the problem and the joy of mental breakdown records: When they’re good—great, even—they can help justify your own belief in the cleansing power of (trad) rock ‘n’ roll. See also: Lennon’s first solo album and most of Daniel Johnston’s early cassette releases. The downside is that you can start feeling like a spectator at an American presidential debate, worryingly voyeuristic—should we allow our children to witness this moral slide? As the *Guardian*’s Michael Hann writes: “*Third* is an album of soft moonlight and deep black holes. It’s the sound of confusion and dislocation. It’s an album that sounds as if it was being demolished even as it was being recorded, where a heart stoppingly beautiful melody might at any moment be washed away by a scree of white noise. It’s an album where Chilton, the record’s creator, might one minute be singing about a ‘wasted face... a sad-eyed lie... a holocaust’ and the next be thanking his friends—‘wouldn’t be here if it wasn’t for you.’” Yeah, that as well.

10. This is a record to wallow in (which is both good and bad, obv).

The opening broadside of demos—just guitar and voice—are astonishing. In the main, they are far more direct and affecting and hence commercial than the finished (chosen years after the event) “album.” This judgment comes with the hindsight of 40 years, however, and the knowledge that so many bands that have come since—Posies, Wilco, Teenage Fanclub, Mazzy Star, and others, many of whom are represented within the sleeve notes—have borrowed heavily from this album, and hence made the sound much more familiar and hence commercial. Big Star were a band not born for their times? Uh, your call not mine.

There is a slew of information contained within this three-disc set (interviews with band members, fans, critics, fan-critics, Alex Chilton’s bodyguard, and so forth). I have avoided it, as I feel it compromises the experience of the music and *I do not buy into the myth of Big Star*. Love the music, couldn’t give a crap about the backstory.

One can argue that reading such material enhances the experience of listening to music itself. I have rarely found this to be the case. The less I know about Chilton and the third Big Star album, the more I like Chilton and the third Big Star album. I would like to preserve this state of affairs. Several of the songs here (“Jesus Christ,” “Holocaust,” the tear-streaked Nat King Cole cover “Nature Boy,” the upbeat and wailing “Thank You Friends,” and “Kizza Me”) are pure magic. Musical balm.

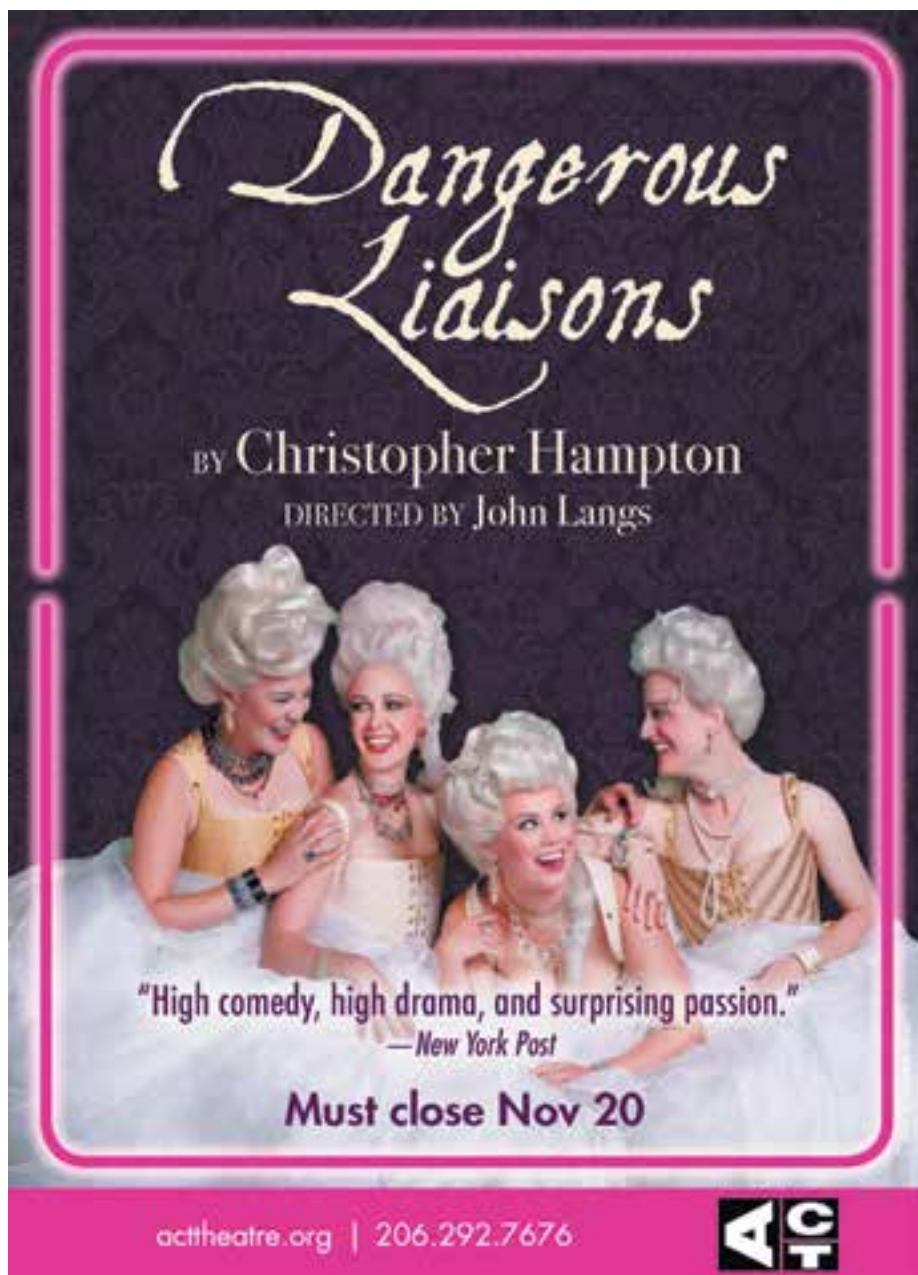
11. I, like any right-thinking soul, love the Replacements and Bed Wetters’ Bad Boys.

12. Beauty is never beauty unless it has been broken in some way, made imperfect. Exhibit one: the third Big Star album.

Editorial qualifier: You do not need *Complete Third*, although I am damned if I know where else you will hear those coruscating demos. The second disc (*Roughs to Demos*) is superfluous and you presumably own the third already. No one said fandom is cheap.

13. P.S. The difference between the first Big Star album and the third Big Star album is the difference between the Beatles and the Velvet Underground. To each their own. ■





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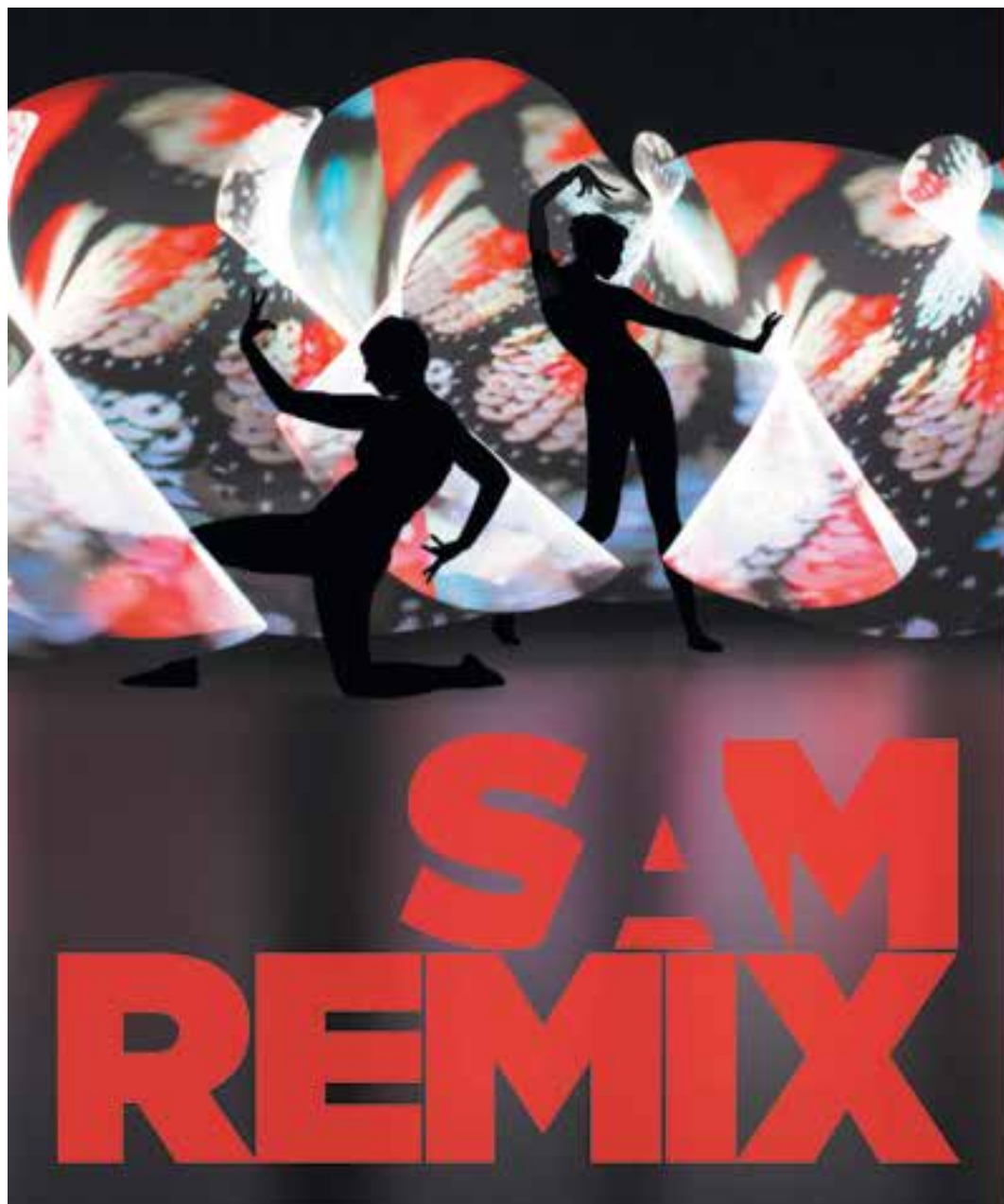
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## ART



MALCOLM SMITH

**SHAYLA M. ALARIE AND MIRANDA K. METCALF** *They do indeed know their stuff. And yours, too.*

# Your “Rembrandt” Is Worthless

Meet the Women in Charge of Prints at Davidson Galleries

BY JEN GRAVES

“I’m here about the Rembrandt,” said the older man carrying a brown-paper package up to the art gallery’s front desk. Directed to a table in the back, he unwrapped his treasure.

The woman who came to greet him was the one who would decipher its value. Her name is Shayla M. Alarie, and she faces someone like this man almost every day in her role as the director of antique and modern prints at Davidson Galleries.

Miranda K. Metcalf is the one at the front desk, but she is not simply the receptionist. She is the director of contemporary prints. Like Alarie, she has a master’s degree in art history and handles everything from sales, client relations, and exhibition management to price research, artist research, writing educational materials, PR, authentication, inventory management, and consignment management. They’ve co-curated the history-spanning new show opening Thursday, *Pick Your Poison: Politics in Print*.

On this particular day, the man showed Alarie his midsize Rembrandt etching of a man in a hat. He explained that he bought it at a gallery in Canada 30 years ago, where “the guy told me that there are only three or four around.”

Alarie said nothing at first.

For whatever reasons, the owners of antique prints frequently are older men. Meanwhile, Alarie and Metcalf are youthful women who are experts in their field and often have to bear bad news.

It’s a delicate job, and they’re as sly as foxes at it, formidably knowledgeable and unfazeably professional. When a man says something like “Wow, you seem to know your stuff,” Alarie responds simply, “You sound surprised.”

Alarie grew up in a loving military family, where she learned to be pragmatic and straightforward. By contrast, Metcalf is a self-described hippie Olympia native. Her version of “you sound surprised” might be an attempt to deploy “loving kindness.” “I’m more like namaste, being you is punishment enough” with difficult customers, Metcalf said, “but Shayla won’t stand for it. She’s like, ‘Don’t tell me my business, sir.’”

Either way, by the end of the conversations, both Metcalf and Alarie usually earn their customers’ respect.

Alarie leaned down to inspect the art.

The man kept talking. She emitted a few rounds of “mm-hmm” and a “that’s good.” He apologized for wearing jeans and a flannel shirt, explaining that he had grabbed the Rembrandt while running out the door for work at three in the morning and now “it looks like I dress like a pig. Trust me, I don’t. My wife would be so embarrassed.”

“This does indeed look to me like a second state,” Alarie said.

“Right!” he jumped in. “He said there were only two or three of them.”

“No, that’s not true,” she said. “I’ve had two of these come through the gallery in the six years I’ve been here.”

She fetched a thick book and opened it on

the table.

“I think he was trying to say that the *plate* was printed in three states,” she said, explaining it was the same plate but in a vastly different condition after years of use.

She had to repeat the facts several times.

“Did you go to school for this?” he said, eyeing her.

She remained as calm as the 400-year-old man in the hat, who was worth less now than what the man paid 30 years ago.

Because printmaking has such a broad audience, Davidson Galleries, Seattle’s leading and oldest print shop, sees “the shrapnel from the rest of the art world,” Metcalf said later in an interview with both women at a cafe near the gallery. People come to the gallery who might not go to another gallery their entire lives.

Maybe they have something on the walls they inherited from their mother and want to know more about it. More and more people are driven into Davidson hoping for a windfall in an unstable economy and tightening Social Security.

Alarie and Metcalf still grieve for the man who had accumulated several prints attributed to the Spanish modernist Joan Miró through late-night TV infomercials and planned to use the proceeds from selling them as a bequest to his niece and nephew. They

were bogus. To Alarie and Metcalf, it was tragic.

These women face relevant challenges as female professionals in the art world. But they didn’t get into this work to fight sexism. Their shared ultimate goal is to help people understand the art of prints. Both love what they do, and both say they hope to stay at Davidson a long time. (Owner Sam Davidson is a confirmed fan.)

“Prints are powerful,” is what Davidson told Metcalf when she cried along with a tearful young couple thrilled to buy their first work of art together.

Part of the reason is their accessibility. Printmaking was invented to make art more available to people who wouldn’t have dreamed of owning it before. You can find a print for \$50 or \$50,000 at Davidson.

A good rule of thumb about the value of a print is how close it came to touching “the original matrix”—a plate, stone, or block made by the artist for printing. An original print is “not a painting or a drawing that someone takes a picture of and makes copies,” said Alarie. “The confusion between reproduction prints and posters and original prints is something we explain on almost a daily basis.”

Another rule: A “certificate of authenticity” can be a red flag rather than a safety measure, because at a reputable gallery, a receipt of sale is proof of value. “Any jackass,” said Alarie, “can print out a certificate of authenticity.”

Metcalf got her early education in printmaking because her grandmother made prints that hung on the walls in her home when she was a child. But her other love is animals. For her master’s thesis, she narrowed in on the sudden appearance in 16th-century wood engravings by Pieter Bruegel the Elder of a New World bird only recently introduced to Europe. “I am,” Metcalf declared self-mockingly, “the preeminent scholar on 16th-century turkeys in Europe on the West Coast.”

Alarie always made art, but only began studying its history in college, when she focused on American artist Anna Lea Merritt, a contemporary of Whistler’s. Alarie likes to tell the story about when Whistler derided “Mrs. Merritt’s” ugly spectacles at a party, and she retorted that his own spectacles “may be for looks, but mine are for looking.”

Metcalf and Alarie have become close friends. They may share a sex and its concerns, but they laugh about their contrasting modes

of embodying it. Metcalf is all flowing hair, scarves, and skirts. She’s tall. Alarie is cropped hair, glasses, and blazers. She’s short.

Alarie happens to have a woman tattooed on her arm who looks a lot like Metcalf. She got the tattoo before they met.

The tattooed woman—flowing hair, sinuous, monumental—is the Lady of Shalott from an 1857 wood engraving by English Pre-

Raphaelite William Holman Hunt. Poet Lord Tennyson adapted Shalott from the Arthurian legend of Elaine, Lancelot’s cursed baby mama. (Yes.) Depicting the dead beauty Shalott became popular with the Pre-Raphaelites, but in Hunt’s interpretation, she’s explosive, battling a tangle of chain-like vines.

“My thesis ends up being that at least through Hunt’s eyes, she didn’t love Lancelot,” Alarie said. “She wanted to be Lancelot.” ■

**More and more people are driven into Davidson hoping for a windfall in an unstable economy and tightening Social Security.**





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## BOOKS

### Urban Garden Revolutionary

Talking Art and Politics with  
Novelist Sunil Yapa

BY RICH SMITH

Sunil Yapa moved to Seattle at 19. He spent his few years here mowing lawns for Magnolia Lawn Service, moved into a basement apartment in Wallingford in 1996, surviving on ramen noodles, Tom Robbins novels, and fine BC Kush. On the weekends, he'd tool around the neighborhoods and camp in the Cascades. He left for college and world travel, but something about this city seems to have stuck with him, because it became the setting for his debut novel.

*Your Heart Is a Muscle the Size of a Fist* is told from the point of view of several characters involved in the WTO protests during the Battle in Seattle in 1999—including a few beat cops, two activists, a police chief named Bishop, and his son, Victor; a young man who begins the novel trying to make a buck selling weed to the protesters and winds up caught up in their fervor. Yapa combines cinematic imagery with sentences that escalate and escalate until a paragraph break knocks them down like an officer's baton.

The book just came out in paperback, and he'll be talking about it with Mark Baumgarten of the *Seattle Weekly* at Third Place Books Seward Park on Friday.



**"Sometimes I get depressed—we all do—around the presidential elections."**

**Did writing this book teach you anything about Seattle that you hadn't learned while you lived here?**

I discovered all these activist subcultures. There's an archive in the basement of University of Washington called the WTO History Project, which includes photographs from the day, a box of VHS tapes that people had sent in, firsthand accounts. In some of the transcripts of that stuff, I heard the diversity of voices in Seattle—across race, across class. Solidarities were formed that we wouldn't normally anticipate. Teamsters with turtles. Corporations have this wonderful ability to piss everyone off. They create amazing solidarities.

**Did writing the book increase your interest in global trade?**

No. I don't have a whole lot invested in being a pundit, in being another talking head. I wrote a novel. I could have done the research and said something interesting about trade deals, but I wanted to write a novel.

**So I wouldn't have seen you holding a "NO TPP" sign at the Democratic National Convention this year?**

I do have strong views about trade deals and economic development, but they go way beyond a "NO TPP" sign. I do respect that work, though. I was at Standing Rock reservation last month, and I respect that kind of direct, reactionary, confrontational action. But I guess I'm more interested personally in political action that is proactive. Sort of not even political. Like an urban garden would be a more revolutionary thing to me than a sign.

**You mean going off grid?**

That's it! Not petitioning the politicians for change but finding new ways to live and relate to each other. But that's why I'm a novelist and not an activist. Sometimes I get depressed—we all do—around the presidential elections. And I get especially depressed when so much of our election goes into electing a president when the real problems we face as a society are day-to-day things.

Do you really believe we're going to elect a presidential savior that's going to solve climate change? They didn't even mention it once at any of the three debates. CLIMATE CHANGE. Are you kidding me? We all waste our energy getting worked up about it. And yet, I'll read 10 Trump articles.

**When you give readings, do people jump down your throat about misrepresenting scenes or facts for the sake of the story?**

No! My absolute nightmare the entire six years I was writing this book was that I would get protested at a Seattle reading. I really was terrified that I was appropriating people's stories. The thing I realized is that no activist—one who was there—was waiting around for me to tell their story. And this is not nonfiction, after all. It's a novel. It's a jumping-off point to talk about other things—to connect that moment in history 17 years ago to colonialism 200 years ago in South Asia and to police brutality this summer. I'm sure in the comments section of this article people will tear me apart, but that's what comment sections are for. ■

Read a longer version of this interview at  
[THESTRANGER.COM/BOOKS](http://THESTRANGER.COM/BOOKS)





MOONLIGHT Do you understand what this moment is about?

# Moonlight Will Leave You Speechless

BY LARRY MIZELL JR.

Ever get left speechless? Hear, see, touch, or taste something so rare that you don't want to bruise its petals with your clumsy analysis? That's how I feel about *Moonlight*—yet that is exactly what I must do.

It feels like a golden era for Black-centered entertainment, for nuanced stories about Black people not made for the white gaze. Shows like *Atlanta*, *Insecure*, and even *Luke Cage* might not seem like high art to some—and in *Cage's* case, might even feel threatening for the lack of white faces on-screen—but I feel like I waited my whole life to see Black lives not colored in the same exploitative hues that I was weaned on.

To quote Mr. Percy Miller on Solange Knowles's *A Seat at the Table*: “If you don't understand us and what we been through, then you probably wouldn't understand what this moment is about.”

*Moonlight* starts with a reference to Kendrick Lamar's *To Pimp a Butterfly*—kicking off with a short bit of Boris Gardiner's 1973 “Every Nigger Is a Star.” The sample doesn't flip into a G-funk explosion as it does on *TPAB*,

but the quiet, stirring vision that follows is no less deft or lyrical. As the song cuts off, Juan (played by Mahershala Ali), pulls up in his box Impala—pure late-'80s Miami-Dade drug dealer: do-rag, Rolex, and all—and checks his guys on the street. In the midst of a tense negotiation, enforcing the chain of command while expressing concern about his runner's mother, Juan spots a little boy being chased into the same abandoned tenement his boys pitch crack in front of.

Inside the sealed-up hiding place he's found, little Chiron (played in the film's first chapter by Alex Hibbert, whose broken, often-silent sullenness is searingly on-point) catches his breath, waiting long enough for his schoolmate-tormentors to have given up. When Juan comes, at first knocking and then prying the boards from the window, he and Chiron regard each other for a long moment, two dark-Black bodies breathing in the dust and the light.

Pouting, solitary Chiron is given no respite in this world, hated and ridiculed by his peers for reasons he doesn't understand. Juan exemplifies made-man ghetto cool but shows in his

gaze that he recognizes the child's unmistakable degree of vulnerability. He doesn't see, as you might expect, a future part of his operation or a potential target for abuse. He sees a lost, broken little boy whose circumstances put him behind the eight ball from the start.

Since I am a self-absorbed emotional wreck, I can never keep from relating things to my own experience, for better or worse, whether it's a stretch or not. I spent most of *Moonlight's* first chapter wiping away tears; the setting and the characters felt so intimately *familiar*. I'm glad there was only one person in my row to bear witness, because masculinity, especially Black masculinity, dictates that you cry only at certain times. That kind of emotional convention, with all the expectations and history that accompany it, is just one of the many American delicacies subverted and rendered with uncommon grace and compassion by director Barry Jenkins.

*Moonlight* pulses with subtle, lived-in details that may just feel like breathing memory

to a whole generation of African Americans—the vividness of these fragments were just some of the ways that Jenkins and his exemplary cast flouted expectations. The gorgeous shot of Chiron's addict mother, framed in the apartment hallway, bathed in pink light, silently screaming at him. The principled hustler and his girlfriend who put him up and cook for him. Swimming lessons in the dark ocean, the original trust fall. I've been seeing similar things in stories about growing up Black and poor my whole Black, poor life—but never as beautifully free of exploitative cliché or as richly suffused by humanity as *Moonlight*.

I can't imagine what it must be like to be Black and queer and see something as vital and rare as *Moonlight* for the first time. (I pray, too, that queer Black voices, and not just straight ones like mine, or White ones, come to dominate the discussion about this film.) To some—his classmates, even his mother—Chiron's queerness marks him as a victim from a young age. Even though everybody seems to see it on him like a mark, he himself doesn't understand.

In one heartbreaking scene that gets right to the heart of why this film succeeds, Chiron asks Juan at the dinner table what a “fag-got” is. That Juan's pained but loving answer surprises any of us is a shame. (When little Chiron draws a line between his mother's issues and Juan's chosen trade, the aching

It feels like a golden era for Black-centered entertainment, for nuanced stories about Black people not made for the white gaze.

mask of shame on Ali's face speaks horrible, guilty volumes. There will be no flimsy caricatures here.)

A powerful loneliness positively radiates from Chiron in all three phases of his life depicted here, a loneliness only temporarily eased by Juan, his lady Teresa (a terrifically warm Janelle Monáe, no robot here), and his childhood friend Kevin—whose blustering hetero-machismo shows that he knows the rules, allowing him to hide from the world in a way that Chiron just can't. When a well-meaning Kevin goads him into wrestling, to prove that he's not soft, the camera catches their blurring limbs, clearly foreshadowing the future entanglement of their lives, but somehow avoids extending the visual suggestion to a level that would be supremely creepy in lesser hands.

When later years find a teenage Chiron and Kevin on the beach, bathed in the titular glow, finding each other by design or by coincidence, the moment is rendered with a tenderness as infinite as the lapping waves.

“You cry?” Kevin asks Chiron.

“I cry so much sometimes, I feel like I'ma turn to drops,” Chiron answers.

When Chiron admits that he wants to “do a lot of things that don't make sense,” the more experienced Kevin doesn't reject him. He literally takes Chiron into his hands,

assuring him that those things make perfect sense. Jenkins's direction of this scene is anything but salacious, and the young men's embrace—and Kevin's refusal to let Chiron apologize after—again short-circuited my expectations. These Black men are allowed to love each other on their terms.

When peer pressure *does* force Kevin to later lash out at Chiron, it sets off a chain of events that result in Chiron's final form in the film: a muscular, jail-hardened Atlanta dope dealer in a do-rag and golds, pushing a donk and checking his runners just like Juan. Every bit the young Black male that gives Real America nightmares, Chiron still carries that loneliness, as he travels home to reunite with his mother, now living in a rehab facility, and with Kevin, now a short-order cook and server.

Both homecomings threaten to unravel the armor Chiron has grown, to pry the boards off his sanctuary's windows. But what's most unexpected is that these lives may just get to live, happily and understood, at least to some degree.

America hasn't left much room for that outcome, and neither has the art we see about it. Our narratives deliver tragedy, spectacle, and melodrama. Stories like *Moonlight*, told humanely and intelligently, with complexity, nuance, and hope, may help more of its children envision their own. ■

## Ranking Season 3 of Black Mirror

BY CHARLES MUDEDE

The mostly excellent British anthology series *Black Mirror*, created by Charlie Brooker, is set in a future moment that's close enough to our moment to be shaped by its leading technologies (social networks, smart products). So far, the total number of episodes is 13. The first seven were aired in the UK on Channel 4 between 2011

and 2014. Six new ones were released by Netflix on October 21.

Here is how I rank the most recent series from best to worst:

### 1. “Men Against Fire”

This episode is about a military occupation or operation conducted not by the

US Army but a US corporation. Because corporations are all about efficiency and extracting the most value out of their workers, the abilities of each of its employees/mercenaries have been enhanced by a mind-altering technology. Anyone who loved *District 9* will recognize important similarities with “Men Against Fire.” A science-fiction story is always a maze with a revelation at its center. Deep inside the maze of “Men Against Fire” you will find not a Minotaur (that is bad sci-fi) but the very thing that makes us the kind of animal we are: the human animal.

### 2. “San Junipero”

A lovely lesbian love story that begins at

the birth of the information age (the 1980s) and moves through time and technological changes to a moment a decade or so ahead of our times. The thing that makes this episode great is not its sappy story but, as with the

best episode in the first series, “The Entire History of You,” how technology is not secretly evil or has some dark secret but is believably embedded in the lives of the story's characters. “San Junipero” also has lots of great music and maybe the best dance-floor scene since the one at the end of Claire Denis's 1999 *Beau Travail*. And the tune played during this dance scene (“Fake” by Alexander O'Neal) indicates the nationality of this episode's creator. Though the characters in “San Junipero” are ►

### Black Mirror

created by Charlie Brooker  
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**BLACK MIRROR** This is what happens when you join the army of the future.

◀ Americans (one is white, the other black), and the tune is sung by a black American, it was clearly picked for this important moment, the moment when the lovers meet for the first time in a mostly white nightclub, by a Brit. The clubs in the United States that played the funk of Alexander O'Neal were 100 percent black. The only clubs with white people jamming to O'Neal were found in the UK. White Brits, as with black Brits, always knew what's what when it came to American funk.

mean qualitative change. The world in the episode is exactly the one we live in (likes on Facebook, followers on Twitter, credit scores, and so on) but all sped up. Intellectually, this is as interesting as pressing fast-forward on a video machine. Also, this is why not long after the episode was available on Netflix, the point plan of China's communist party was posted on the website of the British tabloid.

### 5. "Playtest"

Starring the son of Goldie Hawn and Kurt

Russell, Wyatt Russell, this episode concerns online dating, a nifty app for cash-strapped backpackers, and a bro who ends up in a video game. This one could have had a decent *Twilight Zone* vibe, because it had good scares, but that actor ruins everything.

Anyone who loved  
*District 9* will  
recognize important  
similarities with "Men  
Against Fire."

### 6. "Shut Up and Dance"

This one is just rubbish. After being recorded masturbating to images on his laptop, a teen is blackmailed by some program or person on the web to do all of manner twisted things. What makes this episode bad is found in all of the *Black Mirror* episodes that fall flat: It's a morality tale about the dangers out-of-control technology. ■

Comment on this story at

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### 4. "Nosedive"

This episode stars Bryce Dallas Howard, an actress with a very real body, and is about something that, according to recent post in the *Independent*, might soon happen in China: "China wants to give all of its citizens a score—and their rating could affect every area of their lives." The problem with this story is that it's merely an accelerated version of the world we live in now. And so quantitative change does not really

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## FREE WILL ASTROLOGY

BY ROB BREZSNY

### For the Week of November 2

**ARIES (March 21–April 19):** I am in awe of your headfirst, charge-forward, no-distractions approach. In fact, I aspire to incorporate more of the Aries-style directness into my own repertoire. But I also love it when, on rare occasions, you flirt with a more strategic perspective. It amuses me to see you experimenting with the power of secrets. Your wisdom often grows at an expedited rate when you get caught up in a web of intrigue that exposes you to dark joys and melodramatic lessons. During times like these, you feel fine about not having everything figured out, about not knowing the most straightforward route to your destination. You allow the riddles and enigmas to ferment as you bask in the voluptuous ambience of the Great Mystery. Now is such a time.

**TAURUS (April 20–May 20):** I am pleased to inform you that at least 30 percent of what you think you know about love and lust is too prosaic. Probably too narrow and constrained, as well. But here's the good news: As soon as you agree to relinquish the dull certainty of that 30+ percent, you will open yourself to a surge of fresh teachings. And soon, I expect, dewy throbs and hot flows will awaken in all the erotic parts of your body, including your heart and brain and soul. If you're brave enough to respond, generous lessons in intimacy will keep you entertained for weeks.

**GEMINI (May 21–June 20):** Over the last two decades, well-meaning Westerners have donated a profusion of clothes to low-income folks in Kenya, Uganda, and Tanzania. Kind and magnanimous, right? Yes, but their largesse has had an unintended consequence: the demise of the textile industry in those African countries. With this as a cautionary tale, I'm asking you to take inventory of your own acts of benevolence and charity. Are they having effects that you approve of? If not completely, how could you adjust the way you give your gifts and bestow your blessings?

**CANCER (June 21–July 22):** Is it possible that you might flourish as a top dog after all the work you've put in as an underdog? Can you wean yourself from the worried fantasy that you've got endless dues to pay, and then harness your imagination to expand your confidence and build your clout? I believe you can. And in the coming weeks, I will unleash a flood of prayers to the Goddess of Holy Reversals, asking her to assist you. Now please repeat after me: "I am a creative force of nature. I am a strong song of liberation. I am a wise animal with direct access to my primal intelligence."

**LEO (July 23–Aug 22):** The next two weeks could be smooth, peaceful, and bland. Is that the experience you want? Mild satisfactions, sweet boredom, and slow progress? There's nothing wrong with any of that. Please feel free to loll and loaf as you explore the healing charms of laziness. Grant yourself permission to avoid conflict and cultivate sunny self-protectiveness. This is one of those times when silence and stasis are among the best gifts you can give yourself. Welcome the rejuvenating power of emptiness!

**VIRGO (Aug 23–Sept 22):** It's time to replace banged-up, dried-out old obsessions with ripe, juicy fascinations. It's your duty to phase out numbing traditions and deadening habits so as to make room for exciting new rituals, customs, and sacraments. Can you summon the electric willpower to shed influences that are technically "correct" but lacking in soulfulness? I think you can. Do you love yourself enough to forswear pretty but meaningless titillations? I think you do. Now get out there and do the hard work necessary to bring more serious fun into your life. Homework: Write an essay titled "What I Can Do to Be More Playful."

**LIBRA (Sept 23–Oct 22):** Over the course of his or her life, the

average British person says "sorry" on more than 90,000 occasions. The typical Libran Brit probably utters routine apologies upwards of 120,000 times. Libras from other countries may not reach that heady level, but many do specialize in excessive politeness. (I should know, as I have three planets in Libra in my natal chart.) But in accordance with the astrological indicators, I am authorizing you to be a bit less courteous and solicitous than usual in the next two weeks. Don't go overboard, of course. But allowing yourself some breathing room like this will help you get more rigorous access to your authentic, idiosyncratic, soulful urges—which will be very tonic.

**SCORPIO (Oct 23–Nov 21):** Until 2007, Scotland's official slogan was "Scotland, the Best Small Country in the World." Deciding that wasn't sufficiently upbeat, the government spent \$187,000 on a campaign to come up with something better. "Home of Golf" and "Home of Europe's Fastest Growing Life Sciences Community" were among the proposed phrases that were rejected. The ultimate choice: "Welcome to Scotland." I bring this to your attention, Scorpio, because you're in a favorable phase to rebrand yourself. But I hope you will be more daring and imaginative than Scotland. How about "Smolderingly Alarmingly Brilliant"? Or maybe "Safely Risky and Unpredictably Wise" or "Home of the Best Secrets Ever"?

**SAGITTARIUS (Nov 22–Dec 21):** I cheer you on as you attend to your difficult but holy duties. I send you my love as you summon the wisdom and resourcefulness you need to weather the gorgeous storm. Here are clues that might be useful: Whether you are partially or totally victorious will depend as much on the attitude you hold in your heart as on your outward behavior. Be grateful, never resentful, for the interesting challenges. Love your struggles for the new capacities they are building in you.

**CAPRICORN (Dec 22–Jan 19):** The coming weeks constitute the harvest phase of your personal cycle. That means you have the pleasure of gathering in the ripe rewards that you have been cultivating since your last birthday. But you also have the responsibility to answer and correct for any carelessness you have allowed to affect your efforts during the previous 11 months. Don't worry, dear. My sense is that the goodies and successes far outnumber and overshadow the questionable decisions and failures. You have ample reasons to celebrate. But I hope you won't get so caught up in your rightful exaltation that you'll neglect the therapeutic atonements.

**AQUARIUS (Jan 20–Feb 18):** Like England and Spain, the Netherlands has a royal family, including a king, queen, prince, and princesses. They're an egalitarian bunch. The young ones attend public schools, and the previous queen's birthday is celebrated with a nationwide flea market. The king's crown is attractive but quite economical. Its pearls are fake, and other "jewels" are made of glass, colored foil, and fish scales. In accordance with the astrological omens, I propose that you create a regal but earthy headpiece for yourself. It's high time for you to elevate your self-worth in an amusing and artful way. What fun and funky materials will you use in your homemade crown?

**PISCES (Feb 19–March 20):** In her book, *A Natural History of the Senses*, Diane Ackerman reports on the eccentric methods that professional writers have used to galvanize their creative process. Poet Amy Lowell relaxed into her work day by puffing on Manila cigars. Novelist Colette plucked fleas from her cat. T.S. Eliot's poetry thrived when he had a head cold. Novelist George Sand liked to jump out of bed after making love and immediately begin writing. Novelist William Gass, who is still among the living, wanders around outside taking photos of "rusty, derelict, overlooked, downtrodden" places. As for D. H. Lawrence: Climbing mulberry trees naked energized his genius. What about you, Pisces? Now is an excellent time to draw intensely on your reliable sources of inspiration—as well as to seek new ones. ■

*Homework: Compose a sincere prayer in which you ask for something you think you're not supposed to. Testify at freewillastrology.com.*



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NEW DESTINATION *Angle Lake light rail station.*

# African Gyros and Chicken Skewers at Al Shukr Mini Market and Bakery

BY CHARLES MUDEDE

The first time I visited Al Shukr Mini Market and Bakery was the day Angle Lake Station opened, September 24, 2016. It was a Saturday, and the sun was mostly out but not bright. I caught the southbound train in Columbia City. I saw the city's trees preparing for winter. I saw traffic on I-5 and a cluster of apartment complexes that were near the highest station on the line, the Tukwila International Boulevard Station.

When I arrived at Angle Lake (a 25-minute trip), I spent a few minutes on the platform wondering about the colorful art installation, admiring the cold and hard whiteness of a prison facility (the Federal Detention Center) that sits on a recently repaved road, and desiring distant cities and countries as jet planes rose into the partially cloudy sky.

A moment later, I was in a crowd of people squeezed between the new station and a massive parking complex decorated with blue alloy ribbons (I learned from a Sound Transit representative that they represented the hulls of "fishing boats" and this was in line with the theme of the station: "environment in motion"). Everyone was here to celebrate the latest addition to Link's expanding system. There was African music and Mexican dancers. Afterward, I decided to explore the neighborhood of Angle Lake.

I did not get far. There was a very lonely bicycle lane, a 7-Eleven, a Chevron, a 76 gas station, and a major and very busy street. This part of the city was about cars.

I was hungry and did not feel like eating at the 7-Eleven or the ExtraMile ("Hot Food, Cold Drinks & Fresh Coffee") at the Chevron. The Bull Pen Pub Bar & Grill, on the corner of South 200th Street and Pacific Highway South,

is said to be "unfussy," but it had been ravaged by a fire a week before, and though a team of beefy men were doing all they could to remove and repair the damage, I was certain they would not be done anytime soon. That's when I discovered Al Shukr Mini Market and Bakery.

As I waited to order (a halal gyro), I overheard the conversation between a customer in front of me and the African clerk. The man



**Al Shukr Mini Market and Bakery**  
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was bad-mouthing the light rail station. "It must have hurt your business badly; the building of all that," he said, as if nothing good could ever come out of public transportation. The clerk conceded that the construction of the station had hurt some of his business.

As the bell announced the customer's exit, I finally ordered my gyro. I ate it in an area that was decorated with pictures (of African huts, African animals, African trees, African sunsets) and had a view of the new station, whose trains came and went. I was surprised by how good the food was. It had the fresh vegetables of a standard gyro mixed with the richness of an African beef stew. This made the gyro very wet, very messy, very hearty. I also ate bits of chicken on

a skewer and then called it an afternoon.

I returned to Al Shukr Mini Market and Bakery on a windy October day. This time I came from the Capitol Hill Station and the trip took 40 minutes. During the trip, I saw that northbound traffic on I-5 was going nowhere—and this wasn't even rush hour; this was one in the afternoon. This time it was just me and a menu that offered a plate of goat and rice, mandazi (East African fry bread), and sambusas. Because I do not eat goats, wasn't in the mood for fried bread, and had already tried the gyro, I ordered sambusas. The first bite totally surprised me. I had no memory of eating such flavors in this combination. There was some kind of fish in it, a little Indian flavor in it, bursts of East Africa—all in a crust resembling that of a specialty European baker (beautifully brittle). As I ate the sambusas, I watched the colorful sculpture on Angle Lake Station. It was animated by the wind.

It's little blue, red, and white pieces flickered like the rings of Saturn (the sculpture is by Haddad|Drugan). I had an autumn moment.

When I saw the cook—a woman with a smartphone wedged between her head and hijab and white flour on her fingers—loading more food under a heat lamp, I walked up to the counter and asked what kind of fish was in the superb sambusa. She seemed not to understand what I was saying, and I even thought she gave me one of those smiles that are an expression of fake interest. I asked her again about the fish in the sambusa. What kind of fish is it? This time she said, "I made the whole thing from scratch," and returned to the kitchen.

Didn't god also make the universe from scratch? ■

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## PERSON OF INTEREST



# Sarah Wilke

TEXT BY RICH SMITH  
PHOTO BY STANTON STEPHENS

Sarah Wilke is an arts administrative wizard. For 12 years, she worked as the managing director at On the Boards and, along with artistic director Lane Czaplinski, helped make OtB the region's best contemporary performing arts institution. Two weeks ago, she secured a job as the big boss at SIFF, which puts on the country's largest film festival. After working in the hip environs of a dance theater, it will be interesting to see what Wilke does with an organization known for its populist bent. But it seems like Seattle's beloved film fest is in good hands.

## What's your favorite movie set in Seattle?

*Singles* was my introduction to Seattle.

## It's getting chilly! Arguably. What's your favorite indoor activity around town?

Of course, nothing beats a film at SIFF. But if you were coming over to my house, you would be playing the board game *Las Vegas Junket*.

## Related: Where do you get your pho?

Pho Tic Tac up on Aurora and 145th.

## What are you tired of people complaining about in Seattle?

Everything. It's now become an art to complain about the complaining in Seattle.

## What local artist or performer should everyone know about?

Ezra Dickinson was still a student at Cornish when I first met him 12 years ago. He is a choreographer, performer, street artist, painter, ceramicist, animator, photographer, and filmmaker. Ezra's an artistic optimist whose work is very personal and rooted in social justice, which adds a lot for me. This weekend, OtB is premiering the most recent in a series of dances he made as gifts for his schizophrenic mother.

## Are you going to turn SIFF into a hipster club?

One of the best things about SIFF is that so many people in Seattle feel an ownership in what we do. In that way, I think we already are a big hipster club. ■



November 3-13, 2016



# OLYMPIA FILM FESTIVAL

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## OPENING NIGHT GALA THURSDAY NOVEMBER 3

6:00pm doors  
7:00pm live performance - Moving Pictures (20 min)  
7:30pm film - Contemporary Color (107 min) NW Premiere

## FRIDAY NOVEMBER 4

7:00pm doors  
8:00pm show Built to Spill w/ Toy Zoo

## SATURDAY NOVEMBER 5

10:00am Kids Club Program 1: Best of the NYICFF (57 min)  
12:00pm Chimes at Midnight (116 min)  
2:30pm The Red Turtle (80 min) NW Premiere  
5:00pm Breakin' (90 min)  
Post-film Q&A with Shabba Doo + Dance Party

8:30pm doors  
9:00pm show Dan Savage's HUMP! (75 min)  
11:00pm doors  
11:30pm show Dan Savage's HUMP! (75 min)

## SUNDAY NOVEMBER 6

1:00pm doors  
2:00pm show Caspar Babypants  
4:00pm Peter and the Farm (91 min) NW Premiere  
6:30pm We are X (93 min)  
9:00pm Suspiria (98 min)

## MONDAY NOVEMBER 7

6:30pm A Poem is a Naked Person (90 min)  
9:00pm Rumble Fish (94 min)

## TUESDAY NOVEMBER 8

4:00pm The Fabricated Partner of Cody McGuire (76 min)  
6:30pm National Bird (92 min)  
9:00pm Super Duper Video (90 min)

## WEDNESDAY NOVEMBER 9

4:00pm No Home Movie (115 min)  
6:30pm Sidemen: Long Road to Glory (77 min) NW Premiere  
9:00pm Multiple Maniacs (96 min)

## THURSDAY NOVEMBER 10

4:00pm Death by Design (73 min)  
6:30pm The Brand New Testament (113 min)  
9:00pm Kung Fu Theater: 7 Grandmasters (90 min)

## FRIDAY NOVEMBER 11

4:00pm Man vs Snake: The Long and Twisted Tale of Nibbler (92 min) NW Premiere  
6:30pm Sorcerer (121 min)  
9:00pm Nerdland (85 min) NW Premiere

## SATURDAY NOVEMBER 12

12:30pm Locals Only:  
2-Minute Cellular Film Competition (90 min)  
3:00pm Watership Down (92 min)  
5:00pm Joani: Queen of the Paradiddle (31 min)  
Post-film Q&A with Valerie Agnew  
7:00pm World's Greatest Dad (99 min)  
Post-film Q&A with Bobcat Goldthwait

## 11:00pm doors

### Midnight ALL FREAKIN' NIGHT

Haxan (76 min)  
with live music by The Birch Graft Ensemble  
I Drink Your Blood (90 min)  
Cat in the Brain (94 min)  
The Sinful Dwarf (95 min)  
Dr. Butcher M.D. (84 min)

## SUNDAY NOVEMBER 13

12:00pm Kids Club Program 2: Best of the NYICFF (63 min)  
2:30pm Putney Swope (84 min)  
5:00pm The Colossus of Destiny: A Melvins Tale (90 min)

## CLOSING NIGHT STAND UP COMEDY SHOW

7:30pm doors  
8:00pm show Emmett Montgomery + Special Guests

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